

CASH BOX

February 27, 1982

NEWSPAPER

\$2.75



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Salute To Country Radio


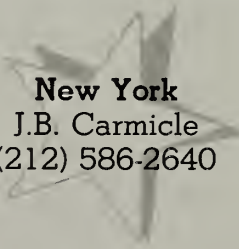
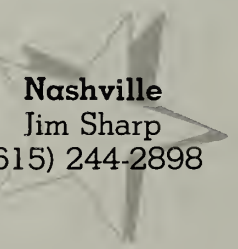

NARM '82 CHECKLIST

- Airline Tickets**
- Hotel Reservations**
- Ad in Cash Box**

Your advertising message in the 1982 **Cash Box** NARM issue is the best way to reach the entire retail sector. The high-volume record/tape/video/accessory merchandisers will be on hand for the convention and tuned into **Cash Box's** timely coverage.

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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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THERESA TORTOSA, Manager
-
- PUBLICATION OFFICES**
- NEW YORK**
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123
-
- HOLLYWOOD**
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241
-
- NASHVILLE**
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898
-
- CHICAGO**
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1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440
-
- WASHINGTON, D.C.**
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664
-
- MIGUEL SMIRNOFF**
Director of South American Operations
- ARGENTINA** — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796
-
- AUSTRALIA** — ALLAN WEBSTER
23 Young Street
Neutral Bay N.S.W. Australia 2089
-
- BRAZIL** — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brasil
Phone: 246-8349
-
- CANADA** — KIRK LAPOINTE
420 Gloucester Street, #107
Ottawa, Ontario, Canada, K1E 7T7
Phone: (613) 235-7743
-
- GERMANY** — GERHARD AUGUSTIN
Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378
-
- ITALY** — MARIO DE LUIGI
"Musica e Dischi" Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936
-
- JAPAN** — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651
-
- NETHERLANDS** — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841
-
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EDITORIAL It Can Be Done

Home taping . . . Counterfeiters . . . Video games . . . Inflation . . . Tight radio playlists . . . A fragmented market . . . Self-centered artists . . . Shifting demographics . . .

We've all heard it before. Whenever the opportunity arises (like last week when the *Wall Street Journal* called), any of the above in any combination can be used to explain why the music industry is "slumping." The stock excuses are all so old that we accept them as comfortable truths — always available to explain why nothing is happening. What nonsense!

Real live proof that it doesn't have to be that way can be found at this week's Country Radio Seminar in Nashville. In this time of hardship for many sectors of the industry, country music has enjoyed unparalleled prosperity and popularity. Country smoothed the rough edges of its traditional

hillbilly/cowboy/truck driver image to reach the nation at large.

The lesson here is that those in the country music field — artists, labels, radio and everyone else — all realized what this industry is all about. Remember, this is the *music* industry. In the final analysis, the consumer is shelling out money for music — not hype, reputation, Arbitron numbers, advertising revenue or anything else. For everything to work, the music's got to be there.

Thus the salute to the country radio community. Much of the music's vitality today can be attributed to the constant influx of new blood — fostered in part by the open attitude at radio, which honors its heritage at the same time that it embraces new talent. This week's celebration in Nashville only reinforces the feeling that if we do it right, we won't need any of those old excuses.

NEWS HIGHLIGHTS

- Labels, retailers hopeful on future of \$6.98 mini-LPs (page 5).
- ASCAP receipts increase in 1981 (page 5).
- Tapes explode as dollar value of U.S. exports increased last year (page 5).
- 1982 Country Radio Directory (opposite page 20).
- "Get Down On It" by Kool & The Gang and Dwight Twilley's "Somebody To Love" (new and developing artist) are the top **Cash Box** Singles Picks (Page 9)
- "Beautiful Visions" by Van Morrison and Material's "Memory Serves" (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS		
SINGLES	78	BABY MAKES HER BLUE JEANS TALK — Dr. Hook — Casablanca/PolyGram
ALBUMS	109	PICTURE THIS — Huey Lewis And The News — Chrysalis

POP SINGLE
CENTERFOLD The J. Geils Band EMI America
B/C SINGLE
THAT GIRL Stevie Wonder Tamla/Motown
COUNTRY SINGLE
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD Ed Bruce MCA
JAZZ
COME MORNING Grover Washington, Jr. Elektra

NUMBER ONES



Alabama

POP ALBUM
FREEZE-FRAME The J. Geils Band EMI America
B/C ALBUM
THE POET Bobby Womack Beverly Glen
COUNTRY ALBUM
FEELS SO RIGHT Alabama RCA
GOSPEL
HIGHER PLANE Al Green Myrrh

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CASH BOX TOP 100 SINGLES

February 27, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 CENTERFOLD THE J. GEILS BAND (EMI America A-8012)	1 17	35 WHEN ALL IS SAID AND DONE ABBA (Atlantic 3889)	38 7	67 TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)	56 19
2 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357)	2 16	36 LOVE IS LIKE A ROCK DONNIE IRIS (MCA-51223)	36 11	68 THEME FROM MAGNUM P.I. MIKE POST (Elektra E-47400)	74 3
3 SHAKE IT UP THE CARS (Elektra E-47250)	4 15	37 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	41 7	69 WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF)	69 4
4 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)	3 22	38 TAKE OFF BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)	46 5	70 ONLY ONE YOU T.G. SHEPPARD (Warner Bros. WBS 49858)	76 3
5 OPEN ARMS JOURNEY (Columbia 18-02687)	6 7	39 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	16 18	71 POP GOES THE MOVIES (PART 1) MECO (Ariste AS 0680)	78 3
6 THAT GIRL STEVIE WONDER (Tamla/Motown 1602 TF)	7 7	40 COOL NIGHT PAUL DAVIS (Arista AS 0645)	21 17	72 GOIN' DOWN GREG GUIDRY (Columbia 18-02691)	86 2
7 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)	5 20	41 TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)	45 7	73 VOICE ON THE RADIO CONDUCTOR (Montage P-A-1210)	68 5
8 SWEET DREAMS AIR SUPPLY (Arista AS 0655)	8 12	42 CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A8096)	42 10	74 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	57 19
9 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647)	9 14	43 WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004)	19 13	75 APACHE SUGAR HILL GANG (Sugar Hill SH-774)	83 3
10 MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	12 7	44 FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND (EMI America B-8108)	75 2	76 MEMORY BARBRA STREISAND (Columbia 18-02717)	87 2
11 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	27 4	45 (OH) PRETTY WOMAN VAN HALEN (Warner Bros. WBS 50003)	63 3	77 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901)	65 27
12 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101)	13 14	46 NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX (RCA PB-73059)	66 3	78 BABY MAKES HER BLUE JEANS TALK DR. HOOK (Casablanca/PolyGram NB 2347)	— 1
13 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	28 6	47 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	47 10	79 SUMMER NIGHTS SURVIVOR (Scotti Bros./CBS ZS5 02700)	88 2
14 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A-5057)	15 13	48 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	53 5	80 '65 LOVE AFFAIR PAUL DAVIS (Arista AS 0661)	— 1
15 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	17 10	49 YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	49 7	81 TAINTED LOVE SOFT CELL (Sire SRE 49855)	84 5
16 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)	18 10	50 I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881)	55 5	82 JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 4603C)	90 2
17 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	10 20	51 ON THE WAY TO THE SKY NEIL DIAMOND (Columbia 18-02712)	58 3	83 SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951)	51 13
18 SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)	20 7	52 IF LOOKS COULD KILL PLAYER (RCA PB-13006)	52 6	84 LET'S GET IT UP AC/DC (Atlantic 3894)	77 7
19 TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	11 19	53 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	59 6	85 NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005)	— 1
20 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	23 17	54 JUKE BOX HERO FOREIGNER (Atlantic 4017)	70 3	86 DON'T LET ME IN SNEAKER (Hendshake WS9 02714)	— 1
21 SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658)	22 11	55 DON'T LET HIM KNOW PRISM (Capitol P-A-5082)	62 4	87 MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)	— 1
22 TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)	24 6	56 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950)	61 14	88 GET DOWN ON IT KOOL & THE GANG (De-Lite/PolyGram DE 818)	— 1
23 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	25 14	57 FIND ANOTHER FOOL QUARTERFLASH (Geffen GEF 50006)	71 3	89 SHINE ON GEORGE DUKE (Epic 14-02701)	— 1
24 MAKE A MOVE ON ME OLIVIA NEWTON-JOHN (MCA-52000)	44 3	58 ABACAB GENESIS (Atlantic 3891)	48 10	90 RUNNING CHUBBY CHECKER (MCA-52015)	93 3
25 BOBBIE SUE OAK RIDGE BOYS (MCA-52006)	31 6	59 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	34 22	91 IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)	94 3
26 SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960)	29 7	60 EDGE OF SEVENTEEN STEVIE NICKS (Modern/Atlantic MR 7401)	80 2	92 HERE TO LOVE YOU THE DOOBIE BROTHERS (Warner Bros. WBS 50001)	72 4
27 DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)	30 7	61 ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco 7342)	39 12	93 COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02833)	54 15
28 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	32 12	62 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	50 16	94 UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)	79 17
29 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589)	26 16	63 LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	40 19	95 POWER PLAY MOLLY HATCHET (Epic 14-02680)	89 4
30 WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)	14 21	64 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	67 5	96 COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621)	64 18
31 CALL ME SKYY (Salsoul/RCA S7 2152)	35 7	65 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	73 3	97 SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628)	81 15
32 DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)	43 4	66 WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	60 6	98 COULD IT BE LOVE JENNIFER WARNES (Arista AS 0611)	85 12
33 I BELIEVE CHILLIWACK (Millennium/RCA YB-13102)	37 7			99 YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843)	82 20
34 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008)	33 13			100 BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)	91 14

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacab (Hit & Run — ASCAP)	58	Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP)	7	PRS)	87	Somewhere Down (ATV/Mann & Well/Snow — BMI)21	
All Our Tomorrows (ATV/Schwartzcake)	61	Here To Love You (Snug—BMI)	92	Memory (Really Useful/Faber/Trevor Nunn c/o Set Copyright/Adm. in U.S.—Can. By Koppelman — Bandler — BMI)	76	Spirits In (Virgin/Adm. in U.S. by Chappell — ASCAP)	18
Another Sleepless (Chappell — ASCAP)	65	Hooked On Classic (Copyright Control)	39	Never Give Up (O'Lyric/Blackwood — BMI)	85	Summer Nights (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	79
Anyone Can See (Carub Proun's — ASCAP/ Fedora — BMI)	56	I Believe (ATV Music Of Canada/Some Sung Songs/ Solid Gold — PRO-Canada)	33	Nobody Said (Screen Gems-EMI Music/Lemed — BMI)	46	Sweet Dreams (Careers/Bestall Reynolds — BMI/ Riva Music, Ltd. (PRS)	8
Apache (Sugar Hill — BMI)	75	I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI)	2	One Hundred Ways (State Of The Arts/Eliza M./ Ritesonian — ASCAP/Kidada/Mr. Melody — BMI)37	48	Tainted Love (Equinox — BMI)	81
Baby Makes Her (Horse Hairs — BMI)	78	If Looks Could (Tunetworks/Big Stick/Careers — BMI)	52	Only One You (Cross Keys — ASCAP/Tree — BMI) 70	85	Take It Easy On Me (Colgems-EMI — ASCAP)	14
Bobbie Sue (House of Gold — BMI)	25	If You Think (Ashtray — BMI)	91	On The Way (Stonebridge — ASCAP/Unichappell/ Begonia Melodies — BMI)	51	Take Off (McKenzie Brothers — PRO Canada)	38
Breakin' Away (Al Jarreau/Desperate/ Garden Rake — BMI)	100	I'll Fall In Love (WB/The Nine Music — ASCAP)	50	Open Arms (Weed High Nightmare — BMI)	5	Tell Me Tomorrow (Chardax — BMI)	41
Call Me (One To One — ASCAP)	31	I Love Rock (Finchley—ASCAP)	11	Our Lips (Gotown/Plagent Visions — ASCAP)	77	That Girl (Jobete & Black Bull — ASCAP)	6
Centerfold (Center City — ASCAP)	1	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP) 74	74	Pac-Man Fever (BGO — ASCAP)	16	The Sweetest (Sterling/Addison St. — ASCAP)	17
Come Go With Me (Gil/See Bee Music — BMI)	93	Just Can't Win (Slapshot/Edition Sunrise/Interworld/ Mighty Mathieson/Vinyl) — BMI)	82	Physical (Stephen A. Kipner/April/ Terry Shaddick — ASCAP/BMI)	4	Through The Years (Peso/Swanee BRAVO! — BMI) 15	15
Comin' In (Songs Of Bandler-Koppelman/Landers- Whiteside/Emanuel — ASCAP)	96	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	20	Pop Goes The Movies (Various — ASCAP/BMI)	71	Titles (Spheric B.V./WB Music — ASCAP)	28
Cool Night (Webb IV — BMI)	40	Leader Of The (Hickory Grove Adm. By April Music — ASCAP)	9	Power Play (Mister Sunshine—BMI)	95	Tonight I'm Yours (Riva/WB — ASCAP)	22
Could It Be Love (Gee Sharp — BMI)	98	Leather And Lace (Welsh Witch — BMI)	63	Pretty Woman (Acuff-Rose — BMI)	45	Trouble (Now Sounds — BMI)	67
Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP)	42	Let's Groove (Sagfire/Yougoulei — ASCAP pend.) 59	59	Running (Rightsong — BMI)	90	Turn Your Love (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP)	19
Daddy's Home (Big Seven — BMI)	27	Let The Feeling (WB Music/Peabo — ASCAP)	84	Sea Of Love (Fort Knox — TEK — BMI)	83	Under Pressure (BMI Queen Ltd./Beechwood/ Bewlay Bros./Flour Ltd.)	94
Don't Let Him In (MCA/Red Giant — ASCAP)	86	Love In The First (House Of Gold — BMI)	23	Shake It Up (Lido Music — BMI)	3	Voice On The Radio (Framme Golde/Mac's Million/ Modern American — BMI/ASCAP)	73
Don't Let Him Know (Adams Communications/ Calypso Toonz/Irving/Procan—BMI)	55	Love Is Like (Robie Porter — BMI)	34	She's Got A Way (April/Impulsive — ASCAP)	97	Waiting For A (Somerset/Evansongs — ASCAP)	30
Do You Believe (Zomba Enterprises — BMI)	32	Love Is Like (Bema — ASCAP)	36	Shine On (Mycenae — ASCAP)	89	Waiting On A Friend (Colgems-EMI — ASCAP)	43
Edge Of Seventeen (Welsh Witch — BMI)	60	Magnum P.I. (MCA Music — ASCAP)	68	Should I Do It (Unichappell/Watch Hill — BMI)	26	Wanna Be With You (Sagfire/Yougoulei—ASCAP)66	66
867-5309/Jenny (Tutone-Keller — BMI)	53	Make A Move (John Farrar/Snow — BMI)	24	Someone Could (Brlarpatch/DebDave — BMI)	62	We Got The Beat (Daddy — Oh Music)	13
Find Another Dude/Bonnie Bee Good/ WB — ASCAP)	57	Mama Used To Say (Pressure/Aves/EMI Music — PRS)	87			When All Is Said (Countless Songs, Ltd. — BMI)	35
Freeze Frame (Center City — ASCAP)	44					Why Do Wanna (Jobete+ Commodores — ASCAP) 69	69
Genius Of Love (Metered Music Adm. By Ackee — ASCAP)	64					Working For (Blackwood/Dean Of Music — BMI)	29
Get Down On It (Delightful/Second Decade — BMI) 88	88					You Could Have Been (ATV Music — BMI)	12
Goin' Down (World Song — ASCAP)	72					Young Turks (Riva/Nite-Stalk — ASCAP)	99
						You're My Latest (Mighty Three — BMI)	49

⊘ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week

CASH BOX NEWS



AN ALLIANCE ON A HANDSHAKE — Handshake Records recently signed Detroit-based group Alliance to a long-term recording contract. The group's first LP is due out in mid-March. Pictured after the signing are (l-r): Ron Alexenburg, president, Handshake; Bradley Davidson, Pat Hand, Mark Heckert, David Pridemore and Mark Bucchare of the group; and Stan Bernstein of Sid Bernstein Assoc., the group's management company.

CBS, Fox Announce Joint Cable, Home Video Venture

by Michael Glynn

LOS ANGELES — In what could be the largest joint venture in both the cable TV and home video industries, CBS Inc. and Twentieth Century Fox Film Corp. have agreed to become partners in a global enterprise that will involve a number of

diverse cable television operations, including CBS Cable, as well as the manufacture and distribution of program product for the home video market.

The CBS Studio Center, located in Studio City, Calif., will also be part of the joint venture for the use of both CBS and Fox, as well as other outside film or program production entities on a "leased-as-needed basis." At present, Fox is not planning to move production or other activities to Studio City, although the company will have full use of the Studio Center facilities. Fox also anticipates keeping its corporate headquarters at its present site.

According to published reports, the

(continued on page 34)

ASCAP Receipts Reached Record Levels In 1981

by Jeffrey Ressler

LOS ANGELES — The American Society of Composers, Authors and Publishers (ASCAP) celebrated another record-breaking year in 1981 as domestic and foreign revenues reached \$168,904,000 — a 9% gain in total receipts over 1980's \$154,121,000.

The year-end earnings were revealed by Hal David, president of the performing rights group, Feb. 17 at the Los Angeles membership meeting held at the Beverly Hilton Hotel.

In 1981 members of ASCAP and its foreign affiliates received a payout of \$107,774,000 (subtracting salaries and expenses), with the distribution from domestic and foreign sources totaling \$129,104,000, up from 1980's \$123,331,000.

Domestic receipts for 1981 increased to \$143,084,000 from \$126,392,000 in 1980. The total includes \$136,489,000 from the licensees, investment interest of \$6,021,000 and \$574,000 in membership dues.

Domestic distribution, made in four quarterly installments, rose to \$99,606,000 in 1981, up from 1980's \$88,147,000. Payouts to members totaled \$19,443,000 in March, \$22,011,000 in June, \$27,516,000 in September and \$30,636,000 in December.

In addition, ASCAP made a special payout in November of \$8,138,000 representing fees and interest received from the CBS Television Network for the period January 1970 through May 1981.

Receipts from foreign societies dropped to \$25,820,000 this year as compared to 1980's \$27,729,000. Foreign distribution to members totaled \$29,498,000 in 1981, an increase over 1980's \$25,914,000.

Foreign distributions were made in two installments. A July 27th disbursement of \$14,131,000 was distributed as follows: England, \$6,444,000; France, \$3,665,000; Germany, \$2,799,000; Sweden, \$671,000;

(continued on page 14)

Labels, Retailers Hopeful On Future For \$6.98 'Mini-LPs'

by Michael Glynn

LOS ANGELES — With average shelf prices continuing to climb toward the \$8.98 level and several labels upping their singles to \$1.99 in recent weeks, retailers across the U.S. are praising the introduction of new \$6.98 mid-priced product as a "positive step" toward helping the exposure of new and non-established acts. Already, RCA, A&M, E/A and Alfa have released LPs and mini-albums in the mid-price range and other labels are contemplating similar moves.

There are still concerns, however, among both executives of major retail chains and labels contemplating mid-price lines of their own. Retailers worry that those labels which have bowed mid-priced lines might not be fully committed to establishing the concept for the long term, viewing it as an experiment, or that companies will raise the cost once a certain number of units are sold or, perhaps, heavy airplay is garnered.

Label execs wonder if product will be merchandised properly in-store and whether product will be amply displayed, to create awareness among consumers.

While it's still much too early to judge whether the record buying public will find the mid-price a significant enough inducement to pick up on largely untested acts and thus establish these lines, those labels involved are already beginning to actively support selected product with full marketing programs — including merchandising, advertising and promotion — and some chains are starting supplemental or parallel plans to help promote new acts in general.

The 130-store Record Bar chain in Durham, N.C., for example, has begun a program called "Disc-covery", according to purchasing head Ed Berson. Under the

plan managers and salespeople are encouraged to give feedback, via questionnaire, on records by new acts, including personal reactions and activity in each market.

"With 'Disc-covery', we're trying to work with new acts on a regional level, where we can respond if something is happening in a particular market," said Berson. "The first act we chose for the program was a Warner Bros. artist named Bill LaBounty. We found that he was not a major priority in a recent album release of the label's, but we talked to Warner's representatives and convinced them to re-work the record in certain of our markets."

No Risk Sale

Pittsburgh's National Record Mart chain, which numbers more than 70 stores including the Oasis outlets, has run what vice president George Balicky called "try-it, you'll like it" programs; that is, retail specials on releases by new acts where the customer can return the record if he or she does not like it. He added that the chain also stresses in-store play on new acts. However, he indicated that he'd like to attempt a chain-generated program similar to the Record Bar's at some point.

While both the Record Bar's Berson and National Record Mart's Balicky felt \$6.98 lines would provide much-needed exposure for new acts in the absence of meaningful airplay, they wished to reserve judgement until product had been in the stores longer.

"We've had a lot of success with \$5.98 product and we just ran a sale featuring three LPs for \$12," said the Record Bar's Berson. "My only hope is that they (labels) will leave the price for the life of the record and won't raise it as soon as they start

(continued on page 16)

Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

by Michael Martinez

LOS ANGELES — The total dollar value of records and tapes exported by the U.S. in 1981 rose to \$64.7 million, an increase of eight percent over 1980's total of \$59.9 million, despite a drop in the number of records shipped, according to data compiled by the U.S. Department of Commerce.

The U.S. shipped 17 million record units in 1981, a decline of 2.3% compared to the previous year's total of 17.5 million. In 1980,

by comparison, record units sold had increased 37% from 12.5 million in 1979.

The dollar value of records sold overseas also decreased in 1981, dipping 4.8% to \$50.9 million from \$53.5 million in 1980.

Fewer units sold was due in part to the strength of the U.S. dollar on the international market, while some exporters also noted that home taping is continuing to proliferate around the world. The steadily decreasing dollar value of records shipped overseas was blamed on the growing shipments of cutouts, midrange and discounted product bought from the U.S. by foreign markets.

Tapes Explode

While the dollar value of records sold overseas declined dramatically, the dollar value of tapes exported by the U.S. increased dramatically to \$13.8 million from \$6.3 million in 1980, an increase of 119%. The 1980 dollar value of tapes exported by the U.S. had declined to a total of 27% from \$8.6 million in 1979.

Noting that several markets are finding it difficult to convert their currencies into American dollars, Ben Karol, head of New York-based King Karol, which handles volume export business, said, "Countries in South America, the Middle East, most of Asia and Africa are drying up." He added that in the last quarter of 1981 export business was off considerably and that his export business in the first two months of 1982 was down as much as 80%.

Karol attributed much of the drop off in business and the lower dollar value of product shipped to the rapidly growing

(continued on page 14)

Artists Set For New Faces Show

NASHVILLE — Ten artists have been set to perform at this year's New Faces Show, Feb. 27, during the Country Radio Seminar. Scheduled to begin at 8:00 p.m. in the ballroom of the Opryland Hotel, the show will feature Rodney Crowell (Warner Bros.), Diana (Sunbird), Ricky Skaggs (Epic), Terry Gregory (Handshake), Tennessee Express (RCA), George Strait (MCA), Bobby Smith (Liberty), Ronnie Rogers (Lifesong), Kieran Kane (Elektra) and Donna Hazard (Excelsior).



WRABIT SHOW — Canadian-based rock group Wrabit recently performed to a SRO crowd at the Queensbury Arms in Toronto where it performed songs off their self-titled debut LP on MCA. Pictured following the show are (l-r): Don Wasley, national album promotion director, MCA; Al Bergamo, president, MCA Dist. Corp.; Lou Nadeau of the group; and Keith Elshaw, air personality, Q107.

Independent Producers Group To Battle California Taxes

by Michael Martinez

LOS ANGELES — Responding to a concern that independent producers, engineers, production companies and recording studios are being taxed unjustly, members of the music industry on the West Coast recently formed the California Entertainment Organization (CEO).

Following a series of meetings in Los Angeles and San Francisco, several industry professionals opted to form the group to challenge a State Board of Equalization interpretation of California Revenue and Taxation law calling for retroactive taxation of revenues received prior to 1976.

The intent of the CEO is to gain membership and financial support to challenge the State Board through the administrative process and court litigation.

According to the CEO statement, all monies, including royalties, collected by the concerned parties prior to 1976 are subject to a six percent sales tax, 10% penalty for failure to file and a one percent per month interest levy.

Retroactive To '76

The taxation would also presumably cover all production expenses between 1976 and the present connected with the manufacturing of a master tape and are also subject to the same tax, penalty and interest.

According to a statement from the CEO, independent music industry people are being told that they should have included California's six percent sales tax to their hourly service charges since 1976, a practice that could have an adverse effect on all service-producing professions.

The Board of Equalization's interpretation of California sales and use tax laws involves audits of about 20 record companies, including Capitol, Warner Bros., Chrysalis and A&M (*Cash Box*, Aug. 15, 1981). Each of the companies had been served the retroactive tax bills, which the companies paid but also contested through the Equalization Boards' administrative process and the courts.

The CEO statement claimed that during state audits of major record companies, information, through examination of invoices, royalty statements and contracts, is gathered on smaller companies that have dealt with the record companies.

Other features of the Equalization Board taxation is that non-residents of California are not exempt from the law, nor are productions carried out in California but

sold outside of the state.

A CEO spokesman said, "The situation is very real and very serious. The CEO is fighting on behalf of the smallest part-time independent engineer, as well as the major record companies."

Back Taxes

Some of the record companies embroiled in court battle to recoup the back taxes are fighting for as much as \$2 million. Warner Bros., for instance, is battling to regain \$1.7 million.

Because the State board's audits have turned to the smaller, independent record industry members, according to the CEO statement, many independents are flirting with the risk of real estate liens and/or loss of personal property.

"They think we're a bunch of unorganized hippie-types, swimming in millions of dollars, an easy and obvious target," the CEO spokesman said. "This is no joke."

Thelonius Monk, Jazz Iconoclast, Dead At Age 64

NEW YORK — Jazz great Thelonius Sphere Monk died Feb. 17 in Englewood Hospital in New Jersey. The pianist/composer had been admitted to the hospital on Feb. 5, suffering from a hemorrhage described by hospital officials as similar to a stroke. It was later revealed that Monk's condition was complicated by hepatitis. He was 64 years old.

A unique and original stylist, Monk rose to prominence as a pianist at Minton's Playhouse in Harlem during the forties. Although his rise coincided with the coming of the be bop era, Monk's angular and spacious music was not easily categorized.

The composer of some 60-odd pieces, Monk was well recorded, particularly by Blue Note, Riverside and Columbia Records. Many of his compositions, most notably "Round Midnight," "Bemsha Swing" and "Ruby, My Dear" became jazz standards, known and played by literally thousands of jazz artists.

Always iconoclastic and frequently reclusive, Monk almost never granted interviews. His last public performance was at Carnegie Hall in 1976.

Monk is survived by his wife Nellie; son Thelonius, Jr.; and daughter Boo-Boo. Funeral services will be held at St. Peter's Church in Manhattan on Feb. 22.

Holmes a'Court Ups ACC Bid To Over \$85 Million

by Paul Bridge

LONDON — Although Australian businessman Robert Holmes a'Court is now installed as chairman and chief executive of the Associated Communications Corp. (ACC) in place of Sir Lew Grade, his position is still not entirely secure. Following the recent High Court ruling upholding the ACC board's rejection of a bid of \$85.1 million by Gerald Ronson, chairman of the Heron Group of Companies, Holmes a'Court increased his own bid from \$65.9 million to an equivalent figure.

Holmes a'Court and Ronson have waged a fierce battle for control of the ailing entertainment corporation in recent weeks. After word filtered out in the latter months of 1981 that ACC had sustained massive losses in its film production and distribution division, speculation abounded that the corporation would sell ATV Music, its publishing wing, to bring in more cash. ATV Music owns Northern Songs, which represents much of the Beatles catalog. Bids up to \$40 million for Northern Songs by such people as Paul McCartney and Yoko Ono were rejected by Lord Grade prior to leaving his post.

Ronson, who has indicated that he will continue to challenge Holmes a'Court for control of ACC with an appeal, protested to the High Court that his bid, which was nearly \$20 million more than Holmes a'Court's original bid, was unfairly rejected by the board. While the High Court ruled that the ACC board had acted within its authority, it also determined that the board was not bound to sell its voting shares to Holmes a'Court's Bell Group of Companies. Holmes a'Court currently controls over half of ACC's common stock, but only three percent of the 150,000 voting shares.

Holmes a'Court replaced Sir Lew Grade as chairman and chief executive of ACC on Jan. 13, soon after reaching an agreement in principle to purchase a controlling amount of voting stock from the ACC board members. When the board accepted Holmes a'Court's offer, Ronson began the court proceedings to challenge the transfer.

Lord Justice Brightman, one of the three Law Lords hearing the case, described the fight for control of ACC as "absolutely dotty," adding that unless the ACC board was irreversibly bound to transfer the con-

(continued on page 34)

Yarnell Exits RIAA; Schoenfeld Takes Over

NEW YORK — Jules Yarnell resigned last week as chief of the anti-piracy intelligence unit of the Recording Industry Assn. of America (RIAA) due to illness. He had held the position for 12 years. Joel Schoenfeld has been named his successor.

Yarnell is most noted for his efforts at getting the Federal government involved in pursuing recording piracy cases. "When I came here 12 years ago, there were no state or federal laws prohibiting pirating of sound recordings," Yarnell told *Cash Box*. "I got the FBI, the IRS, the Royal Canadian Mounted Police and the U.S. Customs Service involved in this." Yarnell also claimed responsibility for getting anti-piracy laws passed in 49 of the 50 states. "The only one we haven't gotten is Vermont," he said.

Yarnell added that he would like to see the U.S. House of Representatives pass the anti-piracy law that has already been approved by the Senate. "I'd like to see that passed into law soon," he said.

Replacing Yarnell is Joel Schoenfeld, who most recently has worked as Yarnell's assistant at the RIAA. He has been with the association since 1976.



Country music — its legacy is as strong as its roots are deep. Likewise, country radio has a strong and deep heritage to boast of. Through the years, country radio has grown in stature and prominence, and today, it is one of the strongest mediums. In order to hold that position and expand upon it, the Organization of Country Radio Broadcasters yearly sponsors the Country Radio Seminar, a time when industry representatives gather in Nashville to discuss problems and potentials and recap the past year's progress.

This week, members of the country radio industry will come together in Nashville for the 13th Country Radio Seminar. In a letter to the country radio broadcasting community (included in the seminar registration packet), agenda committee chairman Bob English notes Seminar 13 will, among other things, attempt to show how "serious country radio broadcasters can maintain and improve their competitive position in the marketplace." And judging from pre-registration numbers, already topping the 500 mark, there is a pronounced interest this year in the annual broadcaster's event. In recognition of the seminar and country radio's influential position in the marketplace, *Cash Box* is proud to once again offer the Country Radio Directory to the industry.

Influential and professional are, without a doubt, two catch phrases that describe today's country radio. In an era of fragmentation and heavy competition, with the satellite age at hand, country radio is attempting to cope with a changing medium by searching for the answers in the best way possible — through research and pooled resources like that found at the annual seminar. With such an attitude toward its industry, it's no wonder country radio has become such an important medium.

Capturing the spirit of country radio today, Lee Arnold, midday air personality at WHN/New York (pictured on the cover), combines professionalism and enthusiasm. Recipient of numerous awards for his efforts in the country music field, Arnold is typical of those DJs that have done so much to further the cause of country radio. *Cash Box* genuinely takes pride in saluting Country Radio this week.

Cash Box cover photo by Christopher Little.

Index

Album Reviews	11
Black Contemporary	29
Classified	34
Coin Machine	35
Country Album Chart	19
Country	18
Country Radio	21
Country Singles Chart	20
East Coastings	12
Gospel	27
International	28
Jazz	15
Merchandising	16
Points West	14
Pop Album Chart	32
Pop Singles Chart	4
Radio	23
Radio Chart	24
Rock Album Radio Report	26
Singles Reviews	9
Talent	13



MIRACLE WORKERS — Columbia Records recently held a listening session in New York for ARC/Columbia artist Deniece Williams' new LP, "Niecy," featuring the single "Gonna Take A Miracle." Pictured at the session are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Walter Yetnikoff, president, CBS Records Group; Williams; and Al Teller, senior vice president/general manager, Columbia.

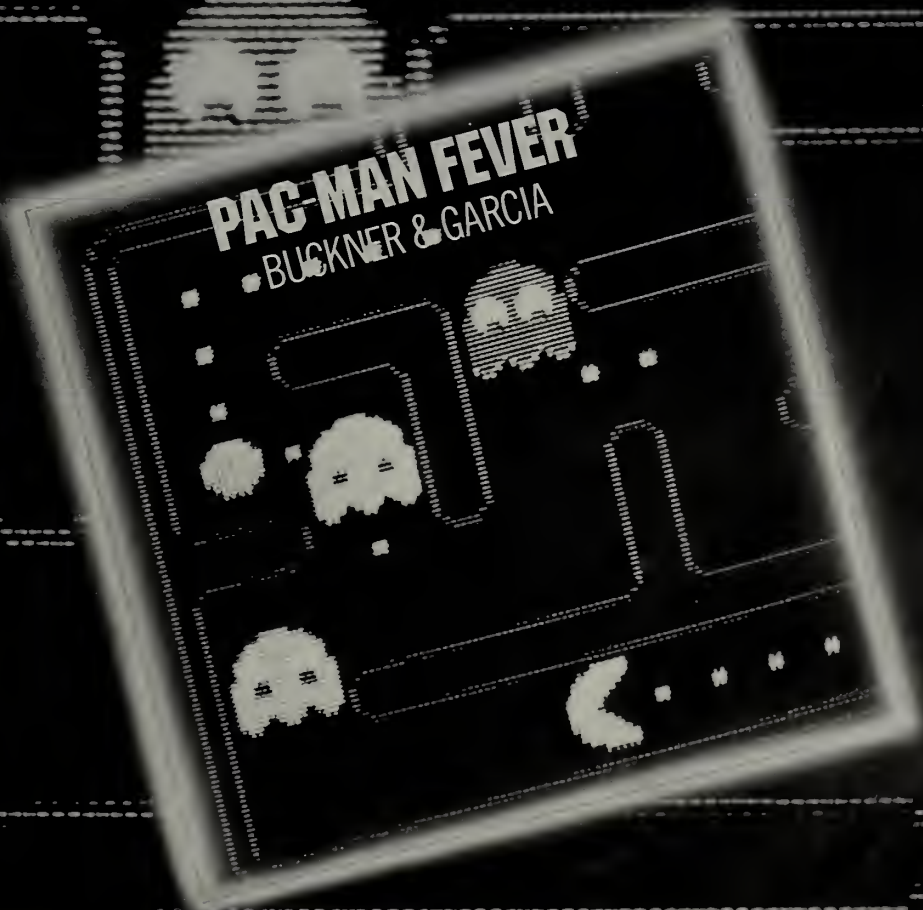
Score record sales with "Pac-Man Fever" The one and only album for a video-crazed America.

The single, "Pac-Man Fever," is eating the competition alive as it bullets its way up the charts (22*BB, 18*CB, 6*RW), onto the radio and out of the stores!

Now, the "Pac-Man Fever" album is here! Like the single, the seven other songs on the album were inspired by the nationwide video game craze. Each song is devoted to a specific game and each contains sound effects of that game.

The four-color album graphic is a picture of Pac-Man himself (itself?), while the inner sleeve shows five winning Pac-Man patterns. A fact which will be prominently highlighted on a sticker.

So catch "Pac-Man Fever" now!
If you don't, it'll eat you up!



Buckner & Garcia's "Pac-Man Fever."
Music to keep you ahead of the Pac.
Featuring the hot, hot single,
"Pac-Man Fever."
On Columbia Records and Tapes.

Give the gift of music.

Pac-Man™ Midway Mfg. Co., "Frogger"™ Sega Enterprises, Inc., "Asteroids/Hyperspace"™ Atari, Inc., "Donkey Kong"™ Nintendo of America, Inc., "Berzerk"™ Stern Electronics, Inc., "Mousetrap"™ Exidy, Inc., "Williams Electronics, Inc."

Produced by Jerry Buckner and Gary Garcia in association with the Buie Geller Organization

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NEW FACES TO WATCH



Ricky Skaggs

While country music in recent years has given way to mass appeal crossover artists, a handful of others have brought country fans a guarantee that the genre's traditional forms will never die. Along with artists like John Anderson and Texan George Strait, Ricky Skaggs is maintaining a sound that many thought would be pushed aside in favor of the new country. In fact, Skaggs is bringing the old sounds to an entire new audience.

"I think a huge majority of the listening audience is getting so tired of pre-fab country music," says Skaggs, offering one reason why records like "Don't Get Above Your Raisin'" and "Crying My Heart Out Over You" have fared so well on country radio. "I think there's a lot of producers that come in and they already have a plan laid out with strings and some horns and background vocals and all kinds of stuff like that. Maybe the same musicians always play on the same sessions, so they know how a particular artist is going to sound. They turn them out sometimes like Ford Motor Co. turns out Mustangs."

Skaggs, on the other hand, is a more spontaneous person, and his gut feelings are allowed to come through on vinyl since Epic Records has given him free reign over his studio output (Larry Gatlin is the only other CBS artist given that luxury by the label). "I think the reason that what I'm doing is being accepted is because it's real pure and real country, real natural," he comments. "It's something that I do with enthusiasm and enjoyment. I enjoy going in and making this kind of music because it's such a part of me, and it's such a part of America really. I feel like a lot of the buying public out there is looking for a real person and something that's natural and something that's not fake and put-on. I'm definitely not fake and put-on."

Born to a construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. Skaggs made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and, not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession, he moved to Washington, D.C., but he was easily enticed to rejoin the brotherhood when he became a member of the Country Gentlemen. From there he moved to J.D. Crowe and The New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977.

"(She) helped introduce Ricky Skaggs to a bigger number of audiences than I'd ever been introduced to before," he says.

Still a mere 27 years old, Skaggs' career took off in the last year with the release of his first solo album, "Waitin' For The Sun To Shine," which produced three singles, including "You May See Me Walkin'," which climbed into the Top 10 of the **Cash Box** country singles chart. In return for his efforts, radio programmers tabbed Skaggs' album as the #3 Top Album and named him the #5 Instrumentalist in the 1982 programmer's choice awards (see Country Radio Directory). With that kind of radio support behind him, Ricky Skaggs' records should be in good hands for years to come.



Depeche Mode

Sire recording group Depeche Mode got its start two years ago in March as a dance-oriented club band hailing from Basildon, England. Although it was originally a two-guitar, one synthesizer outfit, it soon changed to all-synthesizers, creating the futuristic computerized sound that has become its trademark. "We started out with two bases and a synth, and then we went to all synths," explains Andrew Fletcher, one of the group's synthesizer players. "I always liked that Kraftwerk stuff."

To round out its music, the group needed a steady backbeat, which it provided in an innovative way. "We got our tape machine with the drums on it," says Fletcher. "We only use it for our live gigs."

"We went to all the big record companies," adds Gahan, "but we decided to go with Mute even though we could have gotten a lot more money from one of the big labels." "That's the way it is in England," says Fletcher. "If one company wants to sign you, then they all want to sign you. A lot of those companies promised us all sorts of things like chart success, but Daniel promised us nothing." Adds Gahan, "They all saw us as part of a fad, part of a scene and they didn't want to be left out."

Taking its name from a French magazine, the group began playing such clubs as the Fad Gadget in Canning Town, a suburb of London, warming up for groups like Bridgehouse. This it did for the better part of a year. "We worked because we had all day jobs," continues Fletcher. "We were only playing a few clubs, and the gigs were mostly on Saturday."

The group's fortune began to change when it attracted the attention of Daniel Miller, president of Mute Records (Sire in the U.S.), who signed it in the fall of 1980 and released a single, "Dreaming of Me," the following February. "We went to a small label, and he (Miller) said to us, 'I can't pay you any money until your record starts earning royalties; and we said, 'Sounds like a good idea,'" says Fletcher. "I just trusted him because he was so honest."

The result of this mixture is a no-holds-barred dance music with enough special effects to create a sort of futuristic otherworldliness, but also enough human feeling to avoid the cold steely sound of fellow Warner Bros. distributed act Devo.

The single began earning royalties shortly thereafter as it shot up to the Top 40 in the U.K. and was even imported into the U.S. where it was added to the playlist of New York dance clubs.

The next two singles, "New Life" and "Just Can't Get Enough," last summer went into the Top 30 and the band became known through television appearances, radio airplay and press attention. Its first LP, "Speak & Spell," shipped last November, and has already achieved silver status (sales of 60,000) while reaching the #3 spot in the British album charts.

The group — despite overtones to the contrary — is quick to deny any gay leanings. "Those things were all because of Vince Clark, and we kicked him out of the group," explains Fletcher. "Maybe it's because we dressed up in leather, which was a fashion when we first started. This sort of thing is not taken as seriously over in England as it is in America."

Fresh from two dates at the Ritz in New York, Depeche Mode is back in England where it is preparing for a tour of The Netherlands, France, Scandinavia and Germany.

ARTIST PROFILE

Oak Ridge Boys: Reaching Out To An Ever-Growing Audience

by Tom Roland

NASHVILLE — For the second time in a decade, the Oak Ridge Boys are undergoing a major transition. Originally a gospel quartet, the group moved to a more country sound with the release of the "Ya'll Come Back Saloon" album in June of 1977. Now, with a solid country base, the group is attempting, with a high degree of success, to widen its appeal to the pop audience without letting go of its country following.

The Oak Ridge Boys' first crossover single, "Elvira," proved to be a highly successful venture, netting the #1 spot on the **Cash Box** Pop Singles chart last August, and the successor, "Bobbie Sue," has gained an equivalent reception with pop radio formats. The group's list of credentials has grown ridiculously lengthy, including six gold albums, one platinum album ("Fancy Free"), a platinum single ("Elvira"), 13 #1 country singles in 14 releases ("Bobbie Sue" hasn't peaked yet), seven **Cash Box** awards, three Country Music Assn. (CMA) awards, three Academy of Country Music (ACM) "Hats," four Grammys and 12 Dove awards.

The band could conceivably hang it up now and be content with its achievements, but the foursome — Joe Bonsall, Duane Allen, William Lee Golden and Richard Sterban — continues to strive for a wider audience and increased credibility and respect. According to Sterban, whose familiar bass voice provides the perfect underpinnings for the band's harmonies, producer Ron Chancey is a key figure in the Oaks' story. "Ron Chancey was the first producer we ever had that took a personal interest in our group," recalls Sterban. "He had never produced a group before, and he accepted it as a real challenge. He was the first producer we ever had that actually came out on the road with us and really lived with us for some time and got to know us individually as well as collectively, and, more important than that, he observed what kind of things we were doing that were going over to our audiences in person, and he observed the various commercial aspects of our group."

Many Opportunities

"Being a group, we have some advantages — we have a lot of different things to offer, where, say, a solo performer does not. I think he (Chancey) has taken those commercial aspects over the years and has learned to exploit them to their fullest. I think 'Elvira' and now 'Bobbie Sue' are perfect examples of how he has taken some of the ingredients that we contain in our group and has used them to the hilt to really create a commercial success."

Indeed, using a nostalgic '50s sound, complete with a choppy sax motif and stuttered vocal lines, "B-B-Bobbie Sue" may become country's answer to "M-M-My Sharona."

Says Sterban, "The five of us together (Chancey plus the group) have a knack of being able to tell what is a good song for us, and I think that's so very, very important. A lot of times there are a lot of good artists out there that can sing well and perform well, but they don't really have the hits — they can't recognize what's a good song."

In making the transition from headlining country act to pop hit, many acts have found trouble keeping a country base intact without some grumblings about having "sold out," but Sterban doesn't feel that that will happen with the Oak Ridge Boys. "I think the kind of music that we do is really mass appeal music," he notes. "When you look at our audience, the grandmas and the grandpas are out there singing 'Elvira' (alongside) the kids."

"Our music is structured in such a way



Oak Ridge Boys

that it doesn't really offend or alienate any part of our audience. We feel very strongly about that, and everything that we do is done in a calculated way as far as our image, the lyrics to our songs and everything else. We try not to offend any portion of our audience, and I think as long as we maintain that philosophy, the adults will always be there. If you listen to a total Oak Ridge Boys show or just listen to a total album, you'll hear an 'Elvira' on the album, but you're going to hear something else that the older folks will like on the same album. We try to do that in our live performance as well."

Careful With Endorsements

The group's "non-offensive" policy extends to its promotional endorsements, too. The members have done advertisements on behalf of Dr. Pepper and Bell Telephone and are the official spokesmen for the Boy Scouts of America, but the group has turned away endorsement opportunities extended to the band by breweries and cigarette manufacturers.

The current four Oak Ridge Boys (the group has been in existence for nearly 40 years) have spent a great deal of time together because of the hectic touring schedule imposed on any act that undergoes a building program like the Oaks have. Golden has been a member since 1964; Allen joined in 1966; Sterban made his debut in 1972; and Bonsall was the last to join, one year later. Grating personal relationships and misunderstandings are often the downfall of any touring group, but any problems that may have existed between the four were ironed out years ago.

"We have been together, the four of us now, for nine years without any changes," says Sterban, "and I think we have learned over this period of time how to live with each

(continued on page 27)



WORLD CLASS — CBS recording artists, Earth, Wind & Fire recently received the Crystal Globe Award in recognition of foreign album sales in excess of five million units. Earth, Wind & Fire founder and leader Maurice White (r) is shown here accepting the custom-designed Tiffany crystal statue from Bunny Freidus, vice president, creative operations, CBS Records International at a dinner in San Francisco held after the group's recent SRO performance at the Cow Palace.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

DWIGHT TWILLEY (Emi America 8109)
Somebody To Love (3:45) (Skyhill Pub. Co., Inc.-BMI) (D. Twilley) (Producers: D. Twilley, C. Plotkin)

Like his former Shelter label-mate Tom Petty, transplanted Tulsan Twilley has the Sixties Byrds cum Beatles guitar sound down to a science, which he again displays on his latest effort from the new "Scuba Diver" LP. His heavily-echoed vocal is perhaps one of the most distinctive in rock and pop, too.



ALABAMA (RCA JK-13019)
Mountain Music (3:48) (Maypop Music, a division of Wildcountry, Inc.-BMI) (R. Owen) (Producers: H. Shedd, Alabama)

If the last two platinum platters from the latest southern sensations didn't convince people that Alabama's music wasn't just for die-hard country fans, this one will. The title track from the group's forthcoming LP calls both the Marshall Tucker and Charlie Daniels bands to mind for its sheer mass appeal.



CHRIS CHIRSTIAN (Boardwalk NB7-11-136)
Make It Last (3:35) (Marvin Gardens Music/-Home Sweet Home Music — ASCAP/John Charles Crowley Music — BMI) (C. Christian, J.C. Crowley) (Producer: B. Gaudio)

This sophomore single from Christian's self-titled LP features layered guitar riffs, the singer's urgent vocals and piercing background harmonies by Mike McDonald and Christopher Cross atop a solid pop/rock bottom.



PATTY WEAVER (Warner Bros. WBS 50023)
One Love Too Late (3:55) (Golden Clover Publishing/Mat Kat Music/Jumilla Music-ASCAP) (M. Price, D. Walsh) (Producer: S. Barri)

Add another name to the growing list of daytime drama stars to make the move from soap to wax, *Days Of Our Lives'* Patty Weaver, (she plays Trish Banning on the long-running series), digs into a melodramatic mid-tempo pop/rocker on her debut here. Fiery, in the vein of Benatar's "Heartbreaker," though not as driving.

THE CAPRIS (Ambient Sound ZS5 02967)
Morse Code Of Love (2:38) (Sounds Ambient Music-ASCAP) (N. Santamaria) (Producer: M. Pekar)

The Capris were five young Italian kids from the streets of New York when they first started singing doo wop on street corners and brownstone stoops in the '50s. They're a little older now, as you can see, but their voices still have the youthful exuberance of those bygone days and the harmonies are quite wonderful.



CENTRAL LINE (Mercury/PolyGram 76140)
That's No Way To Treat A Lady (3:45) (Karter Songs/April Music Ltd./LTL Music-ASCAP) (L. Beckles, L. Francis, R. Carter) (Producer: R. Carter)

Brit funksters Central Line get into a bouncing groove on its second domestic single that bears a trace of backbeat blues mixed with the slightest hint of ska, straight-ahead R&B rock. The result is truly international and ... well, downright danceable.



DAZZ BAND (Motown 1609MF)
Let It Whip (3:58) (Ujima Music/Macvacalac Music-ASCAP) (R. Andrews, N. Cnacter) (Producer: R. Andrews)

As you might imagine from the title, the Dazz Band's latest has a nice snap to it. In fact, it utilizes a sharp percussion effect much like the one found on Devo's "Whip It" ... but while it's got a hip crackin' electronic groove, the sound is pure Dazz R&B. Ideal for dance club, as well as B/C radio, play.



DATELINE (Elektra E-47422)
Earth Angel (3:49) (Dootsie Williams Publications-BMI) (D. Williams) (Producer: G. Tobin)

The Penguins chestnut has become quite a popular cover of late. First, Richard "Dimples" Fields reworked it, and now, under the production skills of George Tobin, fresh from his latest with Smokey Robinson, new E/A act Dateline takes it on. True to the original, it's sweet and sugar-coated vocally, but the fuzz guitar provides contrast and a new dimension to the tune.

FEATURE PICKS

HITS OUT OF THE BOX

RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
If It Ain't One Thing ... It's Another (3:55) (On The Boardwalk Music/Dat Richfield Kat-BMI/Songs Can Sing-ASCAP) (R. Fields, B. Wilson) (Producers: R. Fields, B. Wilson)

"Dimples" dedicates this swaying song to "all the people who, at times in their lives, feel bad ... you know, when you feel even the blues have blues." Timely references from Mr. Look So Good.

FRED PARRIS & THE FIVE SATINS (Elektra E-47411)
Medley: "Memories of Days Gone By — Sixteen Candles — Earth Angel — Only You (And You Alone) — A Thousand Miles Away — Tears On My Pillow — *Since I Don't Have You — In The Still Of The Night (I'll Remember) — *Memories Of Days Gone By (Reprise) (4:20) (All selections BMI except *ASCAP) (Markiewisc — Dixon, Khent — Williams — Ram, Rand — Sheppard, Miller — Bradford, Lewis — Skyliners-Rock — Parris) (Producer: M. Markiewisz)

A medley of some of the great harmony hits of days gone by, strung together and sung by the Five Satins themselves. Nostalgic.

ARETHA FRANKLIN (Arista AS 0665)
Livin' In The Streets (3:46) (Rodsongs, admin. by Almo Music Corp.-ASCAP) (R. Temperton) (Producer: A. Mar-din)

A slick slice of dance music, penned by the contemporary master of polished R&B, Rod Temperton, and filled with plenty of effects and busy arrangements. Lady Soul sits back and rides the groove out.

CARLY SIMON (Warner Bros. WBS50027)
I Get Along Without You Very Well (3:22) (Famous Music Corp.-ASCAP) (H. Carmichael) (Producer: M. Mainieri)

This is the reviewer's choice, since it was released on a double "A"-sided record with "Body and Soul," albeit a sentimental one. Can't think of a more fitting epitaph for the late, great Hoagland Carmichael than one of his own beautiful songs, sensitively sung by Ms. Simon. A "Torch" song to remember.

VAN MORRISON (Warner Bros. WBS 50031)
Cleaning Windows (4:18) (Essential Music-BMI) (V. Morrison) (Producer: V. Morrison)

It's telling that Van the Man invokes the names of such musical legends as Jimmie Rodgers, Leadbelly, Blind Lemon Jefferson and Muddy Waters all in the same song. The Belfast Cowboy conjures up images of the past and present while "cleaning windows" to some funky country on this cut from his great new "Beautiful Visions" LP.

ROBBIE DUPREE (Elektra E-47146)
Saturday Night (3:37) (Grandma Annie Music/Chrome Willie Music/Oozle Music-BMI/Big Eras Music, Inc./Bill Elliot Music — ASCAP) (R. Dupuis, B. Elliott) (Producers: P. Bunetta, R. Chudacoff)

Dupree continues to sound an awful lot like Michael McDonald on the third single from the "Street Corner Hero" LP and the instrumentals still sound Doobieous, to say the least.

AL MARTINO (Capitol 5094)
If I Should Fall In Love Again (3:30) (Manilow Music-BMI) (B. Manilow) (Producer: P. DeAngelis)

Aimed squarely at the A/C market, veteran Vegas act Martino's re-make of this Barry Manilow tune is "upper demo" music for the housewives of the heartland.

CHRIS REA (Columbia 18-02727)
Loving You (3:44) (Magnet Music Ltd., admin. by Interworld Music Group in the U.S. and Canada-ASCAP) (C. Rea) (Producers: J. Kelly, C. Rea)

Rea sounds a little more raspy-throated since the monster "Fool (If You Think It's Over)" in 1978 but his music still has that slick, thick production sound, like a pop blues.

MIDNIGHT STAR (Solar S-48003)
Can't Give You Up (3:48) (Hip-Trip Music/Mid-Star Music-BMI) (R. Calloway) (Producer: L. Sylvers, III)

Glowing female-male vocal trade-offs on this "let's make up, before we break up" tune are supported by feathery strings and a thick, downey rhythm track on this Star song. A shimmering slice of sexy soul for B/C.

KOOL & THE GANG (De-Lite/PolyGram DE-818)

Get Down On It (3:33) (Delightful Music Ltd./Second Decade Music-BMI) (R. Bell, J. Taylor, Kool & The Gang) (Producer: E. Deodato)

JIMMY BUFFETT (MCA MCA-52013)
It's Midnight And I'm Not Famous Yet (3:49) (Coral Reefer Music/Big Ears Music/Red Pajamas Music-BMI/ASCAP) (J. Buffett, M. Utley) (Producer: N. Putnam)

DR. HOOK (Casablanca/PolyGram NB-2347)

Baby Makes Her Bluejeans Talk (3:39) (Horse Hairs Music, Inc.-BMI) (S. Weedman, D. Locorriere, R. Hafkine) (Producer: R. Hafkine)

AL JARREAU (Warner Bros. WBS 50032)
Teach Me Tonight (4:14) (MCA Music, a division of MCA Inc./Cahn Music Co./Hub Music Co.-ASCAP) (G. DePaul, S. Cahn) (Producer: J. Graydon)

EXECUTIVES ON THE MOVE

Garland Named To MTV VP Post

NEW YORK — Les Garland has been named vice president of programming at Warner-Amex Satellite Entertainment Company's Music Television (MTV). In this post, Garland will oversee production, on-air promotion, artist relations, acquisitions and program operations.

Garland was most recently West Coast general manager of Atlantic Records, a position he held since May, 1980. He came to that spot from the program directorship of KFRC/San Francisco, and held similar positions at WRKO/Boston, KIQQ/Los Angeles and CKLW/Windsor, Ont.

Shoemaker Named To MCA Music VP Spot

NEW YORK — Rick Shoemaker has been named vice president, West Coast, at MCA Music. Shoemaker has been with MCA Music for the past two years, most recently as West Coast director of creative services.

Before joining MCA Music, he held executive positions with the Infinity Music Group and ABC Music.

He began his music business career in 1972 as a college promotion representative at Elektra/Asylum Records. Shoemaker will be based in Los Angeles and will report directly to Leeds Levy, president of MCA Music.

Osterer Named Finance VP At Columbia House

NEW YORK — Mark J. Osterer has been named vice president of finance at Columbia House. In this position, Osterer will be chief financial officer of the Columbia House Division of CBS Records group.

Osterer has served as director of business planning and analysis of the division since 1979. He has also held several positions of increasing responsibility in the management sciences area since joining CBS in 1976.

Herbert Named VP At First American Group

LOS ANGELES — Dennis Herbert has been named vice president of finance for First American Records, Inc. and First American Marketing, Inc. Herbert has worked many years in the areas of financial management for such companies as Sunstrand Data Control, The Bon Marche and Simpson Timber Co.

For The Record

NEW YORK — In an article on cross-promotion appearing in the Jan. 30 edition of **Cash Box**, it was reported that a joint promotion by CBS and 7 Up would involve more than 1,000 retailers. This was a typographical error. It will include more than 7,000 retailers.



Barry Locke

Locke, Solomon Named To VSDA Professional Staff

LOS ANGELES — Barry Locke has been named to the post of executive director of the Video Software Dealers Assn. (VSDA), and Risa Solomon has been appointed vice president. As the new full-time professional executive staff members of the VSDA, Locke and Solomon will be responsible for developing a full VSDA program. They will report directly to Joe Cohen, executive vice president of the VSDA, as well as the National Assn. of Recording Merchandisers (NARM), of which VSDA is a division.

Locke was formerly regional sales manager for 20th Century-Fox Video. He has also served as sales and marketing consultant to a number of video enterprises, in addition to being involved in the formation of several new video wholesale and retail companies. Locke received an MBA in distribution from Temple University in 1976. Solomon directed the pre-recorded video software operations of the five unit Videoland of Texas chain of specialty stores prior to her appointment and has also written for *Dealerscope II* magazine.

The two new executive staff members will meet with the advisory committee of the VSDA for the first time during a gathering of the group Feb. 23 and 24 and the Century Plaza Hotel here. Locke and Solomon, along with Cohen, will report on the progress of VSDA programs already under way, as well as discuss the development of new activities. Current VSDA programs include the investigation of an association-sponsored bonding service; establishment of a toll-free 800 number for reporting illegally duplicated product; implementation of a market research study to determine industry trends; and action of VSDA legal counsel involving legislation that would affect video software dealers.

In addition, Locke and Solomon will both be working full time with Cohen on a membership campaign to attract new dealers for the organization.

Locke will be based at the NARM office at 1060 Kings Highway North, suite 200, Cherry Hill, New Jersey 08034. He can be reached at (609) 795-5555. Risa Solomon will remain based in Texas, handling her responsibilities out of VSDA/Dallas. She can be contacted at (214) 369-8961.

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Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following three appointments: Gary Rolfe assumes the position as WEA's new director of financial planning. He joined WEA in August of 1979 as director of accounting. Previously, he had been with the Hydril Company as the manager of financial reporting. Sherry Tomura has been elevated to director of accounting. She started at WEA in 1980 as the manager of accounting. Stephen O'Donnell has been appointed the manager of accounting. He joined WEA in 1981 as an accounting supervisor. He was a financial statement analyst for several firms prior to starting at WEA.

Oken Appointed — A&M Records has announced the appointment of Alan Oken as director of artist development for the label. He joined A&M in 1979 as national tour coordinator after practicing as an entertainment attorney, and as tour manager for the Juice Newton Band.

Changes At Destiny — Destiny Records has announced the promotion of Fran Gargano to director of distribution and retail. She has served Destiny since its inception six months ago as executive assistant, and formerly was with Solar Records, RCA Records and 20th Century Fox Records. Also announced was the promotion of Duska Finch to the position of director of production/A&R administration. Prior to this she served as billing accountant for Destiny. Previously, she was with Boardwalk Records.

Changes At PolyGram — PolyGram Records has filled seven local promotion manager positions. Two of those seven, Cynthia Cox and David Leach, had been with PolyGram for some time. Cox, now Los Angeles local promotion manager/trade liaison, had previously served as national adult contemporary promotion manager. Leach, now Philadelphia promotion manager, had been a sales manager for PolyGram Distribution in Philadelphia. Lee Arbuckle, now Dallas local promotion manager, was most recently a partner in the Sunbuckle Promotion firm. George Luthin, now Miami local promotion manager, was most recently with WSHE Radio in Miami as an account representative. Ross Grierson, now Cincinnati local promotion manager, had served as Elektra/Asylum Records' Cincinnati local promotion manager, and prior to that had managed the Globe Records retail store. Marty Mooney, now Cleveland/Pittsburgh local promotion manager, had worked with Cleveland International Records as national promotion director. Jean MacDonald, now PolyGram's Detroit local promotion manager, had been with Arista Records in local promotion and marketing.

Gottlieb Named At Arista — Arista Records has announced the promotion of Alice Gottlieb to director, advertising, for the label. Prior to this appointment, she was Arista's associate director, advertising, a position she held since 1979.

Changes At Inner City — Inner City Records has announced the appointment of John Boulos, as national promotion & publicity director. He comes to Inner City with experience in regional and local positions at London Records, Vanguard Records and G&P Records. He will be assisted by Lester Collins, presently detailed to the East Coast region and Michael Fishman, a jazz writer.

Benson Names Balman — The Benson Company has announced the addition of Loren Balman to their staff as marketing manager. Prior to this, he worked as a Benson marketing representative.

Knittel Named At ASCAP — L. Barry Knittel has been named director of national sales for general licensing for the American Society of Composers, Authors and Publishers. He replaces James Cleary, who retired as of January 4, 1982. Knittel joined ASCAP in 1971 as a field representative in Cleveland, Ohio. He was promoted to east coast divisional manager in February of 1975, and became assistant national sales manager in 1976.

Changes At MHE — Media Home Entertainment has named Ed Loeb west coast regional sales director and Steve Payne assistant controller. Before joining MHE, Loeb was associated with Magnetic Video, which he served as market representative, first in Houston and then in the Los Angeles/Phoenix/Las Vegas territory. He attended Ohio University, where he majored in television production. Payne comes to MHE from Sandy Frank Productions, in New York, where he was production accountant. Prior to that, he developed computer systems for MCI Telecommunications.

Gray Joins TransWorld — Wayne Gray has joined the Trans World Artist, Inc. staff. He joins Trans World after fourteen months with the Buddy Lee Attractions Agency, and one year with Music Row Talent.

Wojcik Promoted — The Shorty Lavender Talent Agency, Inc. has announced the promotion of Dan Wojcik from vice president to president of the Nashville based agency. He joined the agency in 1978.

Changes At WASEC — Warner Amex Satellite Entertainment Company has promoted A. Scott Hulst to national director, sales, The Movie Channel (TMC); Mark Booth has been promoted to national director, sales, MTV: Music Television (MTV), and Helaine Ciporen has been promoted to national director, sales, Nickelodeon. Hulst joined WASEC in April, 1980 as director, sales, central region. Prior to that he was an account executive with Storer Broadcasting. Booth joined WASEC in July, 1980 as manager, sales, eastern Region. Prior to that he was fund raiser, New York Chamber of Commerce and Industry. Ciporen was formerly director, sales, eastern region. She joined WASEC in May, 1980 as manager, sales, eastern region. Prior to joining WASEC she was communications marketing manager, Manhattan Cable Television.

Gold Street Appoints Blackwood — Gold Street, Inc. has announced the appointment of Ron Blackwood as director of radio promotions. He has been associated with the Heartwarming, Impact, and Capitol record labels.

Levy Appointed — Audio Publishing Corporation has retained Lou Levy as special consultant. He had been sole owner of Leeds Music, World-Wide, which was sold and is now MCA Music.

Dill Promoted At MCA — MCA Music has announced the appointment of Deborah Dill to co-ordinator, creative services for the west coast. She has been with the company since 1979 and was previously assistant to the director, creative services.

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BEAUTIFUL VISION — Van Morrison — Warner Bros. BSK 3652 — Producer: Van Morrison — List: 8.98 — Bar Coded

Van the Man has long been renowned for his harmonious, impressionistic ballads concerning love and mysticism, and on this album, perhaps his best since 1974's "Veedon Fleece," the Irish bard comes through once again. Assisted by Dire Straits' ace axeman Mark Knopfler on most cuts, the Moondancer continues his tradition of extrapolating on second-sight, spiritualism, ancient religions and other forms of phantasmagoria in a slightly bluesy, slightly folksy tone. The Belfast visionary crystallizes the stuff that dreams are made of on such mood-evoking tracks as "Celtic Ray," "Aryan Mist" and "Northern Muse (Solid Ground)."



SCUBA DIVERS — Dwight Twilley — EMI America ST-17064 — Producers: Dwight Twilley, Geoff Workman, Chuck Plotkin and others — List: 8.98 — Bar Coded

"Well, I was gone, but now I'm back again," sings Dwight Twilley on the first track of his new album, and rockers everywhere will be glad to hear it. Anyone who enjoys the beatific, hook-laden sound of the early Beatles or Byrds will find immediate gratification in Twilley's latest offering, which features all-original tunes that burst with youthful exuberance. A pristine production job, together with a clutch of seasoned session players, helps make this LP one that will withstand countless spins on the turntable.



GREEN LIGHT — Bonnie Raitt — Warner Bros. BSK 3630 — Producer: Rob Fraboni — List: 8.98 — Bar Coded

Ever since she blossomed out of the Cambridge, Mass. folk arena of the late-'60s, the fiery-voiced Raitt has been a musical force to be reckoned with. Brandishing one of the meanest slide guitar techniques this side of the Atlantic, Raitt's latest album finds her in top style performing her own inimitable blend of country, blues and rock. Backing vocals by Jackson Browne and ex-Band member Richard Manuel help flesh out some tracks here, but the best songs on the LP are actually those in which her impassioned "come-hither" voice shines alone.



DARE — The Human League — A&M SP-6-4892 — Producers: Martin Rushent and The Human League — List: 8.98 — Bar Coded

This artsy British-based synth-rock combo's LP has been topping the U.K. album charts for several weeks, and although some critics may claim the group copied Gary Numan's programmed pop sound, these Humans are in a league all their own. Whether you're into Star Wars-type spaceship whooshes, futuristic disco rhythms or avant-garde compu-pop, you're bound to be satisfied by this sextet, which dares to be different. Listeners not particularly excited by this brand of music may be surprised to find that the band's lyrics aren't meaningless dronings, but rather, verses that explore the very essence of personal relationships.

FEATURE PICKS

PIES OF LIFE — Player — RCA AFL1 4186 — Producer: Dennis Lambert — List: 8.98 — Bar Coded

Influenced by the Eagles and Boz Scaggs, Player first made it big in the record business in 1978 with its top five RSO hit "Baby Come Back." Now recording for RCA, this group of soft pop rockers has bounced back with a disc chock-full of harmonic hooks, playfully pessimistic lyrics and randy yet refined vocals performed in a slick, easy style. AOR programmers should get a kick out of songs like "In Like Flynn," an ode to film noir's washbuckling hero, and "My Mind's Made Up."

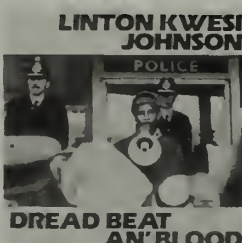


ADVENTURES IN MODERN RECORDING — The Buggles — Carrere ARZ 37926 — Producers: Trevor Horn, John Sinclair and Geoff Downes — List: None — Bar Coded

According to vocalist/guitarist/producer Trevor Horn, the group Buggles was formed because he and musician friend Geoff Downes wanted "to do something a bit out of the ordinary." What an understatement! This odd Euro-techno-rock act received widespread attention following the release of its "Video Killed The Radio Star" single from "The Age of Plastic" LP, and appears ready to bullet up the charts once again with this latest romp through electronic wonderlands.

BREAD BEAT AN' BLOOD — Linton Kwesi Johnson — Heartbeat 01 — Producer: Linton Kwesi Johnson — List: 8.98

Political poet and dub master Linton Kwesi Johnson sprang forth on the reggae scene during the late 1970s and since that time has achieved widespread acclaim for his outspoken views on racism, repression and street-fighting. The "songs of fire" heard on this LP are part hipster jazz poetry and part tribal war chant, but all of the numbers are vital, tremendously moving tales of struggle that speak to people of all nations. As Johnson himself says, "the rhythm jus' bubbling an' back-firing raging and rising..."

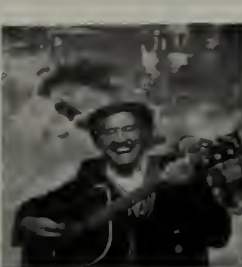


I AIN'T HONKY TONKIN' NO MORE — Joe Sun — Elektra E1-60010 — Producer: Brien Fisher — List: 8.98

Whatever he might be, Joe Sun is certainly not a conformist. He can take a country, pop or an R&B-flavored song and turn it into something uniquely his own. Last year, he scored on both the pop and country charts with "Shotgun Rider," and this album boasts some songs with potential to hit both charts favorably. Particularly note his version of "Gimme Some Lovin'," which features some hot guitar work compliments of Kyle Frederick.

LAST TRAIN TO HEAVEN — Boxcar Willie — Main Street Records and Tapes — ST 73001 — Producer: Jim Martin — List: 8.98

Like Slim Whitman, Boxcar Willie has found a mass appeal audience via TV mail order records. And, also like Whitman, Boxcar is a big star in England and other parts of Europe. This country is finally beginning to catch on and appreciate the man's wonderful tales of life on the train line, his heart-rending country ballads and his special style. "Last Train To Heaven" could very well be the album to firmly establish Boxcar as a major star in his homeland.



NEW AND DEVELOPING ARTISTS

MEMORY SERVES — Material — Elektra/Musician E1-60042 — Producers: Material with Martin Bisi — List: 8.98

One of the first releases from the new Elektra/Musician label, this jazz/rock fusion album is a brilliant, albeit discordant, musical tapestry of horns, percussion, synthesizers, tapes, guitars and vocals. Some of the more bizarre selections on this LP are so far out that they make John Cage sound like Barry Manilow. Progressive rock and free-form jazz aficionados alike will groove on the wacky cacophonous cadences, especially on cuts like "Metal Test" and the title track.



NEUROMANTIC — Yukihiro Takahashi — Alfa AAF-16009 — Producer: Yukihiro Takahashi — List: 6.98 — Bar Coded

As one of the Sadistic Mika Band's founding members, Takahashi was part of the first rock act from the Far East to stun Western audiences. Next, as a founding member of Yellow Magic Orchestra, he enjoyed success in the Top 40 and AOR radio. Now the vocalist/drummer/keyboardist has put out one of the most original solo albums so far this year. Aided by Roxy musicians Andy McKay and Phil Manzanera, with an assist from YMO's own "Harry" Hosono, Takahashi's latest opus sure sounds like a winner.

MICHAEL SMOTHERMAN — Epic ARE 37150 — Producers: Bill House and Michael Smotherman — List: None — Bar Coded

This self-titled debut LP from the blond-haired, blue-eyed Oklahoman cum Californian blends honky-tonk homeyness with upbeat rock rhythms, and the result is an outstanding compendium of love songs that are both lyrically and melodically powerful. Originally a tunesmith whose works have been covered by a diverse host of country artists, here Smotherman ladles out a festive gumbo of rockabilly, pop, and Cajun-flavored songs drenched with crossover appeal.



DUKE JUPITER 1 — Coast To Coast ARZ 37912 — Producer: Glen Kolotkin — List: 8.98 — Bar Coded

Although this band's moniker may conjure up thoughts of spacy, meandering guitar noodlings, Duke Jupiter 1 actually delivers a hard-driving, straight-from-the-hip brand of rock 'n' roll reminiscent of Lynyrd Skynyrd or the Allman Brothers. Jangling guitars combined with gut-bucket, street-smart vocals give an edge to this album that should stimulate the eardrums of AOR programmers everywhere.

BEAT NOIR — Fingerprntz — Stiff Records TEES 1001 — Producers: Chris Kimsey, Jimmie O'Neill and Chris Porter — List: 6.98

Drawing from early '60s pop, reggae, and sci-fi rock, this quartet first gained recognition in America as a back-up band and released its initial outing on Virgin, featuring the snappy single, "Tough Luck." This new collection of tunes from the U.K.-based group derives its strength from whirlybird guitar work, punky-funky bass action and mysteriously moody lyrics as haunting as they are catchy.





RCA ORDERS RICE — RCA Records has pacted twin brothers Steven and Sterling Rice. The duo's debut album is scheduled for April release. Pictured at the label's West Coast office are (l-r): Peter Van Brunt, attorney; Ray Harris, division vice president, black music, RCA; Marty Olinick, division vice president, business affairs, West Coast, RCA; the Rice twins; Tito Jackson, the duo's producer; Robert Wright, director, black music A&R, RCA; and Sid Lockitch, the group's business manager.

FCC Nixes Lottery System For Awarding Broadcast Licenses

NEW YORK — The Federal Communications Commission (FCC) last week refused to approve a lottery system for awarding new station licenses and asked Congress to simplify the lottery law. The FCC cited two reasons for its refusal:

Determining the qualifications of applicants before a lottery takes place would be equally as expensive as the comparative license process, which the lottery law is meant to improve.

Required preference for minorities, unions, women and other groups written into the law raises the possibility of legal challenges to every new license application.

The FCC's action "outraged" Rep. Tim Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee. "The FCC has chosen to abrogate its Congressional mandate to implement the rules for the license lottery," said Wirth in a prepared statement. "The FCC is a creature of Congress, and six months ago Congress passed a bill — with full bi-partisan support — establishing the lottery," added Roberta Weiner, press aide to the House Telecommunications Subcommittee. "The FCC has discretion on whether or not to use one lottery system or another, but none whatsoever regarding use of the lottery itself."

Weiner said she expects the subcommittee to send a "strong letter" to the FCC asking it to detail what sort of lottery system it wants to establish. She added that such a letter probably would not be sent until the subcommittee has an opportunity to fully read the FCC's document regarding its decision.

The FCC's decision, however, was welcomed by both the major radio industry trade organizations. "We oppose the lottery system in all respects," said William Kennard, attorney for the National Assn. of Broadcasters (NAB). "But we don't support the comparative hearing process as it exists. We feel that there are abuses of the comparative process and it's very slow. We urge the FCC to streamline the process and find the best applicant for a license."

The position of the National Radio Broadcasters Assn. (NRBA) is not as rigid as the NAB's, although it supports the FCC's decision. "We absolutely agree with the FCC," said Abe Voron, executive vice president of the NRBA. "Not that we're against lottery systems, but this one was not thought through. I was at the budget reconciliation session last summer, and I saw how hastily the lottery system was thrown together." Voron, too, said he needed to read the text of the FCC decision before the NRBA can decide if it will make any further moves on this issue.

'Retailer' Convicted On Piracy And Theft In California Court First

NEW YORK — Leslie Szarvas, owner of Discontinued Records of Burbank, Calif., was convicted Jan. 29 on five counts of unauthorized reproduction of sound recordings and one count of petty theft, marking the first time the law was applied to a record piracy case. Sentencing is scheduled for March 1.

State statutes have been successfully applied to and upheld in record piracy cases in various other states since Feb. 15, 1972, but this was the first time a California statute was applied.

Szarvas, whose business was located at 444 S. Victory Blvd., Burbank, was arrested Sept. 14, 1981 when Burbank police officers seized 216,000 LPs and singles as evidence. Discontinued Records was operated as a record "library" where tapes of records were sold.

NARAS Sets Forum

LOS ANGELES — A forum on developing new talent, marketing techniques and technologies for the music industry will be presented by the L.A. chapter of the National Academy of Recording Arts and Sciences (NARAS) March 16, 7-10 p.m. at the Continental Hyatt House.

NARAS L.A. chapter president Mike Melvoin will moderate a panel of speakers including Vic Faraci, executive vice president, marketing, Elektra/Asylum Records; songwriter Allee Willis; David Rubinson, producer/manager; Jac Holtzman, founder and former president, Elektra Records and chief technologist, Warner Communications; and chief executive for other Warner companies; and Michael J. Jackson, producer.

NMPA Publishes Guide To Copyright Laws

NEW YORK — The National Music Publishers Assn. (NMPA) has published a booklet detailing the workings of the U.S. Copyright laws. The 10 page pamphlet, written by Leonard Feist, NMPA president, spells out the fundamentals of the system as it relates to music publishers, songwriters and other non-lawyers concerned with music publishing.

Topics covered include what a copyright is when it exists, how publishers acquire it and income sources for music publishers. It also explains performance and mechanical royalties, sale of printed copies of music, "fair use" exemptions, length of copyright, the international market and penalties for infringement.

It is available from the NMPA for \$1.25. Included with the booklet is a copy of the Federal Copyright Office's brochure "Copyright Basics."

SOLO SIDES — Tight money may mean fewer and fewer releases coming from the labels, but economic variables have no effect on artists who feel they have something to say. Specialized labels are still taking on projects suited to their identities and small custom labels remain a viable solution for musicians with faith in their own work. Two members of established groups, guitarist **Phil Manzanera** of **Roxy Music** and saxophonist **Cornelius Bumpus** of the **Doobie Brothers**, will both bow new solo albums within the next few weeks. Manzanera's on the adventurous and often esoteric Editions E.G. label, and Bumpus' on the newly formed Broadbeach label. Although radically different, Manzanera's "Primitive Guitars" and Bumpus' "A Clear View" share the conviction that there's still room and demand for off-shoot projects. And while the two under-



JONES CLONES — A dozen Grace Jones look-a-likes were recently assembled to take part in a film on the dance diva. A handful of the movie's masked marauders are shown here.

took their solo projects for dissimilar reasons, they agree that the albums offered them a valuable chance to step outside the established identities of their respective bands. "A Clear View" is Bumpus' first solo endeavor, done start-to-finish in two days, and he found it a welcome breather from the rigorous, carefully constructed sessions of the Doobie Brothers. "I loved it," said Bumpus. "With the Doobie Brothers, the sessions are usually very rigid, and I enjoyed the chance to do everything live without overdubs. As for the music," he added, "it was a good extension, allowing me more solo space." Manzanera is no stranger to solo projects, but "Primitive Guitars" is a highly personal, unique album for the Roxy Music guitarist. "I thought it was time to do something totally different from a solo point of view," he told *East Coastings*. "I wanted to do something personal as an instrumentalist, and as much me as possible, as opposed to me having a good time in the studio with my friends." The result is an instrumental autobiographical outing, wherein Manzanera handles almost all chores. Combining tapes of conversation with ethnically oriented melodic themes, Manzanera charts his development from boyhood in Latin America, through his years with Roxy Music. "I wanted the album to have certain images," he said, "and I tried to tie it all together with a geographic theme, relating it to my childhood. The taped conversations come from different periods of my life, and I think it helps put it all in perspective. Additionally, the album showcases a style of guitar that is quite primitive in its approach. I'm trying to cut out the thought and just let the music flow out."

FROM THE NEWS DESK — Mirage Records has signed **Godley & Creme** to a long-term contract . . . The long-awaited *Urgh: A Music War* is finally slated to open this month. The film features **the Police**, **the Go-Go's**, **Gary Numan** and **Devo** . . . **Joan Jett** has her first gold album for "I Love Rock 'n Roll." Special congrats to **Jake Hooker** and **Alan Merrill**, who penned the infectious title track . . . Composer **Philip Glass** recently previewed selections from his forthcoming CBS Masterworks LP "Glassworks" at the Public Theater. Glass and his ensemble also performed excerpts from "Music In 12 Parts," "Einstein On The Beach" and "Dance" . . . **Leon Huff** is at Sigma Sound Studios in Philly producing LPs by **Teddy Pendergrass** and the **O'Jays** . . . **The Shirts** are in the studio with **Genya Ravan** in New York . . . Vocalist **Fitz**, aka **Jim Fitzgerald** returns to Trax this week. The former agent, producer and promoter turned singer recently attracted some deserved attention by becoming one of the few unsigned artists to have a video aired on MTV . . . V.I.P. Connections has been formed by **Gaspar Damanti** and **John Morrissey** to act as exclusive bookers of Qonexions Custom Coaches, which operates executive and sleeper-type band buses. The new office is at 119 W. 57th St. New York, N.Y. (212) 247-4440 . . . **Eddy Offord** will produce the next album by the **Late Bronze Age** on Atlanta-based Landslide Records. Quite a change for Offord, whose credits include **Emerson Lake & Palmer**, **Yes** and the **Dixie Dregs** . . . **Stiff** has just hit with a new LP from **Simple Minds** entitled "Themes For Great Cities" and an EP by the infamous **Pigbag** dubbed "Getting Up" . . . The SWS Organization recently threw a little fete for Graf recording artists **Harlow** at the Fun House. The guest of honor was DJ **Steve Bandaronek** of the Garden State Record Pool, winner of a recent contest in support of the group's "Midnight Celebration" 12-inch . . . Hannibal Records releases "Too Late At 20" by the **Act** this week. The disc is co-produced by Hannibal honcho **Joe Boyd** . . . Keyboardist **Rick Wakeman** and his wife **Danielle** have called it quits. Things just haven't been going Wakeman's way since he ran into some financial difficulty a few years back. You may recall that he was forced to sell 11 of his Rolls Royces . . . If you think the record business is slow, you're not the only one. **David Geffen**, whose new film company recently released its first title "Personal Best," has pledged to release several film titles a year. Rumor has it that one film *Man Trouble* will star **Diane Keaton** and **Jack Nicholson** . . . **Paul Justman**, brother of J. Geils keyboardist **Seth Justman** just completed two video clips for the **Cars** . . . A concert by the **Cars** and **Nick Lowe** scheduled for Cleveland had to be cancelled recently when snow slowed the arrival of the bands. Seems the city's concert curfew would have forced the removal of Lowe from the bill, which the promoter refused to do. Lowe appeared instead at the Agora the following night . . . **Carlos Santana** and **Gregg Rolie** have apparently decided to kiss and make up. You'll recall that Rolie and guitarist **Neal Schon** originally split off from Santana to form **Journey**, reportedly over differences in musical direction. Now Rolie is in the studio producing the next Santana album . . . **Eddie Money** is at Criteria Studios with **Tom Dowd** producing.

fred goodman

Local 47 To Represent So. Cal. Orchestra Heads

LOS ANGELES — The L.A. Musician's Union Local 47 and the Southern California Leaders Foundation recently entered a two-year pact whereby the local would represent orchestra leaders in the casual engagement field. The agreement is retroactive to Jan. 1 and runs through Dec. 31, 1983.

First American Bows Los Angeles Office

LOS ANGELES — First American Records recently opened offices in the L.A. area where national sales manager Bill Metz and associated label Jazz Man's Dave Hubert will be headquartered. The offices are at 3015 Glendale Blvd., Suite 400C, Los Angeles, Calif. The telephone number is (213) 661-6068.

TALENT

Prince

SANTA MONICA CIVIC AUDITORIUM — The enigmatic Prince unveiled fragments of his ever-evolving persona here recently as an SRO audience could barely get enough of his controversial stuff during a 75-minute set of shrill energy and engrossing magnetism.

As usual, the 21-year-old wunderkind's music obliterated distinctions drawn between rock and funk with a searing high volume attack that was at once alluring and repulsive. But such is a fitting dichotomy and testament to the youthful performer's reliance on extremes to convey his very simple message of "do as you please."

Using a montage of equally exciting and disturbing images, Prince pranced about the stage, and with the use of a simple but marvelously effective light kit, struck poses built from both reverence and irreverence. His presence exuded the old rock and R&B showtime gaudiness of Jimi Hendrix and Mick Jagger, but suited the exuberance of his audience, an admittedly youthful, predominantly black and hip crowd that didn't seem to mind the artist's rock excursions.

Prince offered some of his more memorable, R&B/pop music that has earned him a universal audience, extrapolating, annihilating the sound captured on his records and lingering on familiar melodies only long enough to launch into improvised rock time and space.

It was evident that Prince could skillfully wield a guitar, whether blazing his libidinous woes on the fret board or fondling the axe dials. He more than amply showed his heartthrob crooning skills as young girls squealed for him to reveal more of his wiggling body.

One moment he could be found partially disrobing himself and exhorting the audience with the query, "Well, are you just gonna watch?" The next instance Prince might recite the Lord's Prayer. With the light work, Prince alternately created images of the tawdry antichrist rude boy and then allusions to the crucifix.

It was all part of the "controversy" of the show. And although his performance was a smattering of all the tried and proven conventions of the show time performer, in the hands of Prince, show time became the iconoclast.

michael martinez

Todd Rundgren

COUNTRY CLUB, Reseda, Calif. — The marquee read, "An Evening With Todd Rundgren," and, truly, it was two hours of just Todd, by himself, on stage. Alternating between acoustic piano, electric and acoustic guitars and occasional backing tapes, Rundgren redefined that "true star" cliché to read, "a wizard / a warm, human star." Anyone even vaguely familiar with the man's track record knew

before even entering that he could pull it off without the mega-wattage and space station drag. No, this show was like sitting in Todd's Bearsville studios witnessing him demo various songs from every phase of his post-Nazz career.

At certain moments during his set, he interjected examples of his video persona. His visual interpretation of Tomita's synthetic interpretation of Debussy was only as interesting to the listener as either the music involved was or wasn't to begin with. The video that initially promoted "Bag Lady" fared much better, though.

If Rundgren proved nothing else, he managed to illustrate what an extensive back catalog he owns ("Hello It's Me" and "Just One Victory" were noticeably absent for the more staid, traditional fans). Songs not often aired during previous Utopia or big bar band tours were afforded surprise slots during the evening. Rundgren's voice was top notch from beginning to end, and whatever fluffs and forgotten lyrics there were greeted with the same enthusiasm usually reserved for a dumbbo superstar drum solo.

In essence this gig was a fan club meeting (but aren't all of his shows like this?); a private party hosted by one of America's true rock originals.

harald taubenreuther

Lamont Cranston Band

CLUB LINGERIE, Hollywood — If any band should draw inspiration from the recent success stories of Styx and REO Speedwagon — two solid Midwest rock bands that persevered for years before suddenly skyrocketing to the top of the national charts — it's got to be the Lamont Cranston Band. While the 11-year-old band from Minneapolis plays a more bluesy, boogie-oriented rock than Styx or REO, in other ways it is very similar to its Midwestern brethren, displaying a maturity and unity that can only come with time.

Performing here in support of its latest LP, "Shakedown" on Waterhouse, the band put on an explosive show that recalled Big Brother & The Holding Company at one moment and John Mayall the next, but all somehow fused into a sound distinctly its own. Featuring two saxophones, in addition to the standard complement of guitars, bass, keyboards and drums, the band's full instrumentation (for a modern day rock band) contributed to a powerful and energetic sound.

On stage, the band displayed all of the maturity and professionalism expected of such a veteran unit — it was almost too tight for words. Through such rockers as "Two Trains Runnin'," "Upper Mississippi Shakedown" and a rousing version of the Chuck Berry classic, "Nadine," with good friend Bonnie Raitt joining in; the smooth "Moonlight On The Broken Glass"; and the boogieing "Streets Around Here"; the band showed versatility and a comfortable, yet confident, command of its material.

For those looking for ballsy rock 'n' roll played with flair, the Lamont Cranston Band shouldn't be overlooked.

richard imamura

Gospel LP Producers See Significant Rise In Quality As Budgets Increase

by Susan Coker

NASHVILLE — With the aid of increased album budgets, talented recording artists and a higher quality of production overall, gospel music is beginning to sound more secular and is reaching out to wider audiences, according to four producers interviewed by **Cash Box**.

The four producers interviewed — Brown Bannister, Ken Harding, Shannon Williams and Jerry Crutchfield — represent various segments of the gospel industry — contemporary, traditional, inspirational and black inspirational — and have all produced albums nominated for 1982 Dove Awards.

"We're spending more money than we've ever spent before on albums in the country-gospel area," said Harding, who has produced the Rex Nelon Singers, the Florida Boys, Al Green and Shirley Caesar, among others. "We're spending more time on material, more time on vocal arrangements, and we're trying to produce better quality albums." Harding said they are spending "anywhere from \$20,000-40,000" on album projects now, especially those involving quartets.

Bannister, who has produced Amy Grant, David Meece and Debby Boone, agreed that the financial end of recording has improved, partly due to the growth of gospel music as an industry. "There have been more resources to put into albums," he said, "because unfortunately, money makes the world go 'round, and it makes the world of production go around, also. I've seen the quality of production of gospel albums go up because of the finances."

Another contributing factor to the growth of the gospel music industry has been the fluctuating styles of gospel music and several emerging trends. "I think we have emerged with a musical style that has become somewhat indigenous to this part of the country," said Crutchfield, who has produced Cynthia Clawson, Lee Greenwood and the Carter Family, as well as Tanya Tucker, Dave Loggins, and La

Quarterflash Gets Gold

LOS ANGELES — The self-titled debut LP by Geffen recording group Quarterflash was recently certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of 500,000 units.

'Controversy' Goes Gold

LOS ANGELES — Prince's latest album, "Controversy," was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

Costa. "We're not as pop-and-rock as California, and we're not as black-oriented as the northern part of the country and the deep South. We're also not as traditional as we used to be with the quartets."

'Good Music'

"We're making good music," continued Crutchfield. "We go into the studio, take good players who are excellent musicians, and we develop. In other words, we don't hold back. We don't say, 'No, we can't play that because it wouldn't be acceptable' or whatever. I don't think we ever think about that anymore."

"Country records are coming out more pop-oriented," said Harding. "We're trying to do the same thing in our field, and we're going for a more pop-country sound than the old traditional country sound. In black gospel, I'd say we're just trying to improve the overall quality of production by spending more time in the studio — pre-planning, making sure we do have the tunes that we feel will minister to the people."

Williams, who has produced over 50 acts, including Willie Neal Johnson, the Gospel Keynotes and Clara Ward, said the major change in the gospel industry in the past five years has been the move of the artists to contemporary fields. "We will keep on doing traditional music as long as the market allows and as long as that's what the record buying public wants," he said.

One example of this was his co-producing efforts on the "Sweet Revival" album by Willie Neal Johnson, which has been nominated for the Dove award for Gospel Album of the Year in Black Inspirational. "On that album, they were doing a different type of material than what they were used to doing," he said. "They were using different keys, and they were trying to reach an audience that they are presently not reaching."

In the contemporary Christian field, Bannister felt that gospel groups like the Imperials have undergone a sort of metamorphosis. "It's been incredible," he said. "I think you can take one group like that which has been willing to say, 'Hey, listen, just because we sing gospel music doesn't mean we have to sound like a piano and four guys standing in a church. We can have a more palatable sound to kids, which is the audience we're trying to reach out to anyway."

"In the past, I think we have been guilty of one thing," said Bannister, "and that is trying to imitate pop music, although there are certain principles of production and quality of production that we have learned just

(continued on page 27)



THE GENTZ ARE ALL STAR'S — All Star Records recently signed The Gentz. The first album, "Victory," was released recently. Pictured at the signing are (l-r): Bobby Savage and Dee Dee Bache of the group; Lisa Lane, the group's manager; Norman Schilt, president, All Star; and Philip Brina of the group.

ON STAGE

Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

(continued from page 5)

abundance of cutouts being shipped to foreign markets by U.S. overstock dealers.

Charles Lerner, vice president at the New York-based Cardinal Exports, noted that blank tape shipments to overseas markets have increased over the last two or three years, a trend coinciding to the decline of U.S. export of frontline record goods.

The dollar figure is based on the amount each overseas customer is charged minus shipping costs, according to the Commerce Department's International Trade Bureau.

Canada, Mexico, The Netherlands, the U.K. and Japan were the top foreign markets for U.S. export of records, with Japan topping out at 2.8 million units at a dollar value of \$12.8 million. The U.S. exported 2.1 million at dollar value of \$9.7 million to Japan in 1980.

The U.S. shipped 2.4 million units to The Netherlands last year at a dollar value of \$4.1 million compared to 2.4 million units and a dollar value of \$4 million in 1980. The U.K. registered 1.8 million units received from the U.S. last year at a dollar value of \$3.9 million. In 1980, the U.K. got 1.7 units

Top Nominees To Perform At Grammy Awards

LOS ANGELES — Some of the 24th Grammy Awards' top nominees — including the Oak Ridge Boys, Quincy Jones with James Ingram, Sheena Easton and Al Green — are set to perform during the nationally televised Grammy Awards presentation set for Feb. 24 at the Shrine Auditorium here.

The CBS live telecast will feature performances by Easton (Best Pop Vocal, Female), performing *For Your Eyes Only*; Rick Springfield (Best Rock Vocal, Male), performing "Jessie's Girl"; David Frizzell and Shelly West (Best Country Vocal, Duo), singing "You're The Reason God Made Oklahoma"; the Oak Ridge Boys (Best Country Vocal, Group), performing "Elvira"; Ingram (Best New Artist), performing "Just Once" with Quincy Jones; Rick James (Best R&B Vocal, Male), performing "Give It To Me Baby"; and Terri Gibbs (Best Country Vocal, Female), performing "Somebody's Knockin'."

Several featured performances, including a pair of medleys, one highlighting tunes nominated for Song of the Year and another featuring gospel performances, are scheduled for the event, along with a special focus on jazz.

A special highlight will be presented by the cast of Duke Ellington's *Sophisticated Ladies* (nominated in the Best Cast Album category) performing "It Don't Mean A Thing." A further spotlight on the jazz sound will be provided by Al Jarreau (Best Jazz Male Vocal), and Pepper Adams (Best Jazz Instrumental Solo).

The Song of the year will be presented as a medley by the songwriters nominated, including Peter Allen, Burt Bacharach, Carol Bayer Sager and Christopher Cross ("Arthur's Theme"); Jackie DeShannon (Bette Davis Eyes); Lionel Richie ("Endless Love"); and Bill Withers, William Salter and Ralph McDonald ("Just The Two Of Us").

Gospel and inspirational category nominees Green, The Archers and The Crusaders with Joe Cocker are scheduled to perform a medley of songs including "The Lord Will Make A Way," "Everyday" and "I'm So Glad I'm Standing Here Today."

The roster of Grammy presenters

(continued on page 34)

from the U.S. at a dollar value of \$3.7 million.

Canada received 1.3 million units from the U.S. in 1981 at a dollar value of \$3.9 million, compared to 1.4 million units at a dollar value of \$3.07 million in 1980. Mexico was shipped 1.1 million units from the U.S. in 1981 at a dollar tally of \$3.9 million, compared to 687,680 record units at a dollar value of \$2.5 million in 1980.

Japan, Australia, the U.K., Canada and Mexico spent the most money on U.S. exported tapes in 1981, with Canada spending \$2.4 million on tapes last year, compared to \$2.1 million in 1980.

Mexico spent \$1.7 million on U.S. exported tapes last year, up from \$1.1 million in 1980. U.S. tape shipments to Japan totalled \$1.3 million in 1981, compared to \$861,049 in 1980. The United Kingdom bought \$1.2 million in tapes from the U.S. in 1981, up from \$811,279 in 1980. Australia nearly doubled its purchase of tapes from the U.S. in 1981 to \$978,586 from \$502,929 in 1980.

Of all Third World countries, including parts of the Far East, Africa and South America, Nigeria spent the most money on records in 1981, \$1.05 million on 251,160 units.

ASCAP Announces Record '81 Totals

(continued from page 5)

Holland, \$256,000 (which dates back to money withheld from the December, 1980 distribution); South Africa, \$262,000; and Brazil, \$34,000.

On Dec. 24 another foreign distribution of \$15,367,000 was made for the following countries: Canada, \$5,195,000; Australia, \$1,994,000; Italy, \$1,487,000; Holland, \$1,339,000; Japan, \$1,373,000; Belgium, \$740,000; Austria, \$696,000; Switzerland, \$662,000; Denmark, \$398,000; Spain, 379,000; Argentina, \$283,000; Norway, \$246,000; and Finland, \$213,000. With the exceptions of Canada, Switzerland and Spain, all of these foreign distribution figures represented monies due for ASCAP members since 1979. Total foreign distribution included \$362,000 from other unspecified countries.

ASCAP's cost of operating in 1981 rose to 19.2% of receipts from 18.2% in 1980.

ASCAP also reported advances made to members to be recovered from future distributions due them. Total outstanding advances to members now stand at \$7,082,000 as compared to \$5,745,000 in the previous annum.

Rock Concert Salutes Griffey

LOS ANGELES — Dick Griffey, founder and president of Solar Records, will be saluted by Don Kirshner's *Rock Concert* in a special segment of the program slated to air Feb. 27 on NBC in Los Angeles and other major markets.

Interviews with Griffey will be mixed with performances and videos featuring Solar's top talents — including The Whispers, Shalamar, Lakeside, Dynasty, Midnight Star and Carlie Lucas — during the 90-minute *Rock Concert* segment.

Conductor 7" Issued

LOS ANGELES — Montage Records' Conductor featuring Judy Comden is the first group to be released on the multi-cut, 7" single format. The single features "Voice On The Radio" on the A side in its entirety; and the B side features four abbreviated tunes from the Conductor's self-titled debut LP — "Buried Alive," "Taken Away," "Love's Sake" and "Night After Night."

CANDID CARA — Adding a little spice to the day, Irene Cara of *Fame* fame dropped by the *Cash Box* Hollywood offices last week to chat about her future plans for theater, television, film and recording. Currently on a promotional tour in support of "Anyone Can See," her debut solo LP on Network Records and her first since taking part in the *Fame* project, Cara was in town to spread the word via such vehicles as *American Bandstand*, *Soul Train*, *Solid Gold* and other TV music programs. A lot has happened since her appearance in the *Alan Parker* film opened the doors to national recognition for the lithe and lissome 22-year-old, but much of her attention is currently focused on her new LP. "One of the best things about working on the album was that it gave me the chance to work with some great singers, such as **Luther Vandross** and **Gordon Grody**, to name a couple," she enthused. "I loved working with Luther. When I first started singing, he really took the time to take me in and help me out." Since the title cut from the LP has garnered across-the-board bullets in the national trades, she has little to worry about on that front — but she's not resting on her laurels. Coming up next is another film, *The Neighbor*, which will also star **George Segal**. "It's a dramatic murder mystery," she said, smiling. "I'm going to play a 19-year-old rock singer who lives in Greenwich Village's St. Mark's Place, and my boyfriend gets framed for the crime. In desperation, I ask my next-door-neighbor, a middle-aged man living off of his social security checks, for help and eventually a strong relationship develops." So with "Anyone Can See," a new film set to shoot, two other scripts on the back burner and yet another LP brewing, is the young dynamo ready to relax a bit? No way. In the realm of her "secret wishes" are the possibilities of playing head **Ronette Ronlie Spector** in a musical movie bio ("I look a little like her") and taking on the demanding lead role in a theatrical presentation of *Shakespeare's Romeo and Juliet* opposite someone like **Timothy Hutton**. Sounds like it could be wild.



DUKE, DUMMY GET A TASTE OF GOLD — Epic recording artist and producer **George Duke**, seen here with look-alike doll, received an *Ampex Gold Reel* for his work on *A Taste Of Honey's* hit single, "Sukiyaki." The track was recorded at *Duke's studio, Le Ginks West in L.A., and mixed at Westlake Audio.*

always been a pretty closely-kept secret."

BOINGOS BANNED — Sexual hi-jinx seem to be the popular thing in musical videotapes these days, judging from the popularity of **J. Geils'** "Centerfold" and **Duran Duran's** "Girls On Film" vids. Not to be outdone, IRS schizo-rock act **Oingo Boingo** put together a tape based on its "Little Girls" single, with visuals kinky enough to make even a pervert drool. The vid, which features lead Boingo **Danny Elfman** facing a legion of pajama-clad new waifs embroiled in a pillow fight, was deemed too hot to handle by the top brass at Canadian Television Network (CTV) and consequently banned from airing. Originally slated to play on the popular *Live It Up* program in the Great White North, a media blitz surrounding a convicted mass murderer whose victims included young women caused the network execs to axe the spot.

IN THE STUDIO — **Tom Petty** and the **Heartbreakers** are laying down tracks in an L.A. recording studio with a new bass player, **Howie Epstein**. Replacing former Heartbreaker **Ron Blair**, Epstein has previously worked with the likes of **Del Shannon** and **John Hiatt**. It's not certain yet whether the bassist will become a full time member of the band. . . . **Supertramp's** also in town doing overdubs for the forthcoming album, tentatively called "Brother, Where You Bound." Word has it that the disc is nearly completed and is set for an early summer release. . . . Sparrow Records artist **Michele Pillar** is putting the finishing touches on her debut LP at Muscle Shoals East Avalon Recording Studio, with an assist from producers **J.L. Wallace** and **Lonnie Ledford**. . . . **Billy Idol** has stopped dancing with himself just long enough to record his first solo album for Chrysalis Records, with sights set for a spring release.

SIGNED, SEALED, DELIVERED — John Hiatt, an L.A.-based country rocker whose tunes have been performed and recorded by **Dave Edmunds** and **Ry Cooder**, among others, has just been signed to a long-term exclusive contract with Geffen Records. Hiatt, who has helped soundtrack such films as *The Border*, *Cruisin'* and *American Gigolo*, is due to release his first LP on the Geffen label in late March. Entitled "All of a Sudden" and containing completely original material, the album was recorded in London and N.Y., with production chores handled by **Tony Visconti**, known for his work with David Bowie, **Sparks** and **T-Rex**. . . . **Geza X** recently signed for exclusive management with **Bambi Byrens** of Back-to-Back Management. Geza X, who made major contributions to the **Dead Kennedy's** "Holiday in Cambodia" and **Josie Cotten's** "Johnnie Are You Queer," is currently in the studio with **Lelsha Zukari**, former lead singer with **Tuxedo Junction**. . . . Former **Knack** members **Berton Averre**, **Prescott Niles** and **Bruce Gary** have formed a new group with the help of keyboardist **Phil Jost** and vocalist **Stephan McNally**. Known as **The Game**, the new band will be managed by **Bobby Roberts** and represented by **Kenny Kerner's** PR firm. . . . Motown recording artist **Bettye La Vette** has been signed to a long-term agreement with KII Management. . . . Vocalist/percussionist **Levon Helm** has just signed an exclusive recording agreement with Capitol/Muscle Shoals Sound Records and is set to release his self-titled debut LP for that label on March 8. Helm, who lives in Woodstock, N.Y., was previously associated with Capitol as a vocalist/drummer/mandolin player with **The Band**, releasing nine studio albums and two compilation discs on the label during a decade-long run. On his new record, Helm is joined by **Bonnie Bramlett** and **Russell Smith** on vocals, with crack producers **Barry Beckett** and **Jimmy Johnson** twirling the knobs. Scheduled cuts on the rock/blues album include covers of "Money" and "Willie And The Hand Jive."

TINSELTOWN REBELLION — Actress **Debbie Winger**, who's received kudos for her performances in *Urban Cowboy* and the recently-released *Cannery Row*, could possibly wind up starring in a film based on the life of torch singer **Libby Holman**, which would be scripted by Cowboy director **James Bridges**.
jeffrey resner

MERCHANDISING

Labels, Retailers Hopeful For Future Of \$6.98 'Mini-LPs'

(continued from page 5)

getting some key radio adds or sell a few thousand units."

National Record Mart's Balicki stated that although he "would have preferred a \$5.98 price," similar to the one instituted by CBS for new acts on a limited basis, he said he liked the concept and was already planning a promotion on the mid-priced LP by the Human League, "Dare," with the act's label, A&M.

Russ Solomon, of California's Tower Records, characterized the new lines as "a modest attempt in the right direction to price product at a more realistic level.

"They've (labels) got to have a lower, more desirable price for new product," stressed Solomon. "Our core market, the 18-20 year old, just won't take a chance on new product anymore if they have to pay the same as he or she would for a hit act."

Echoing Berson's concern, Solomon added, "Hopefully, that price won't change once the record starts doing something."

John Grandoni, of Buffalo Enterprises' Cavages chain, indicated that Cavages is presently singling out the Human League LP for a test, displaying the product prominently in the front of the store, emphasizing the price, keeping track of any regional airplay and monitoring sales closely. "We want to see these lines succeed, it's in the best interests of our business to help see that they do," said Grandoni. "We're not going to bury the Human League Record in the bins. I feel that if a customer comes into a store after hearing just one cut, he or she is more likely to take a chance on a reduced price."

Joe Bressi, of Ohio's Camelot Music, felt that while the proper acts must be chosen for the mid-price, saying a "judgement call" would have to be made by the label in each

case, he added that the new lines "just prove that there can be many different ways of marketing a group.

"It's very beneficial, I think, and could provide a whole new marketing angle for an act," Bressi said. "In particular, I think the Mike Post record of TV themes (on Elektra) has some marketability, via this concept."

Vic Faraci, E/A executive vice president/director of marketing, said the label is fully supporting the Post record and additional mid-price releases, due within the next 30-60 days, with point of purchase merchandising aids and "the usual types of advertising." However, although retail support is essential, he believes that, as is traditionally the case with most records, radio will sell the record.

"We're getting reaction with the Post record because we have the Joey Scarbury tune ("Theme From The Greatest American Hero") on there as well as the hit 'Theme From Hill Street Blues' and the current single, "Theme From Magnum P.I.," said Faraci. "We have to deliver hit singles to get the record off the ground. What else can we do to help the consumer?"

Marshall Blonstein, president of Capitol-distributed Montage Records which recently released its first mid-price LP for new act Conductor, said the label began considering a mid-price line for new acts in the first place because he saw "new acts having singles hit the Top 20 and not selling any albums.

"The commitment of \$8.98 was too much for people to make," according to Blonstein. "On the other hand, a five or six song package is within range. People can justify the investment. For two dollars difference, they'll take a chance. And five or six cuts for us, as opposed to nine or ten, limits our risk as well."

Blonstein said he was disturbed by a trend he saw in England toward singles. "I thought that 12-inch singles in picture sleeves were nice but the albums just weren't selling," said Blonstein. "I didn't want to see that happen here."

Some labels are still sitting it out, waiting to see how the new \$6.98 records fare. MCA, which was the first to introduce a reduced price line for a new artist when it debuted the "Rising Star" series some two years with two LPs by acts on the now-defunct Infinity label, is cautious now after that unsuccessful attempt.

According to MCA Distributing president Al Bergamo, the company is "holding meetings now on the possibility of launching another series for new acts" but Bergamo himself feels "there are still a number of question marks here.

"I think there's a need for a reduced price line for new artists," said Bergamo, "but I think both the retail community and the labels have to sell this together as a concept. We were out there all alone the first time and that didn't help; people were confused. But if you can sell the idea of new music at a reduced price — put it in people's heads — then we may have something."

Sound Video Unlimited Offers Dealer Seminar

LOS ANGELES — Sound Video Unlimited will sponsor a "Mini Product Show" for its accounts at its new headquarters in Niles, Ill. Feb. 22-28. Sound Video Unlimited, a distributor of records, audio tapes, video product and accessories, has made available space for 15 manufacturers to set up booths to display product.

While Sound Video Unlimited has held seminars for its accounts in the past, the

(continued on page 34)

SINGLE BREAKOUT OF THE WEEK

JUKE BOX HERO • FOREIGNER • ATLANTIC 4017

Breaking out of: Charts — Phoenix, Waxie Maxie — Washington D.C., Central South One Stop — Nashville, Tape City — New Orleans, Turtles — Atlanta, Vibrations — Miami, Poplar Tunes — Memphis, P.B. One Stop — St. Louis, Oz — Atlanta, Pickwick — Midwest, Sound Video Unlimited — Chicago.

SINGLES BREAKOUTS

MAKE A MOVE ON ME • OLIVIA NEWTON-JOHN • MCA-52000

Breaking out of: Peaches — Columbus, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Radio Doctors — Milwaukee, Sound Warehouse — San Antonio, Poplar Tunes — Memphis, Harmony House — Detroit, Lieberman — Kansas City, Disc-O-Mat — New York City, Pickwick — Midwest.

FIND ANOTHER FOOL • QUARTERFLASH • GEFEN GEF 50006

Breaking out of: Tower — Sacramento, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Sound Video Unlimited — Chicago, Richman Brothers — Philadelphia, Poplar Tunes — Memphis, King Karol — New York City, Disc-O-Mat — New York City, Oz — Atlanta.

EDGE OF SEVENTEEN • STEVIE NICKS • MODERN/ATLANTIC MR7401

Breaking out of: Tower — Seattle, Waxie Maxie — Washington D.C., Radio Doctors — Milwaukee, Turtles — Atlanta, Poplar Tunes — Memphis, Record Theatre — Cleveland, Stratford — New York, Tower — San Diego, P.B. One Stop — St. Louis.

DO YOU BELIEVE IN LOVE • HUEY LEWIS AND THE NEWS • CHRYSALIS CHS 2589

Breaking out of: Peaches — Columbus, Tower — Sacramento, Waxie Maxie — Washington D.C., Potomac One Stop — Baltimore, Tower — San Francisco, Harmony House — Detroit, Record Theatre — Cincinnati, Tower — San Diego.

FREEZE FRAME • THE J. GEILS BAND • EMI AMERICA B-8108

Breaking out of: Potomac One Stop — Baltimore, Radio Doctors — Milwaukee, Poplar Tunes — Memphis, Record Theatre — Cleveland, Crazy Eddie — New York City, Disc-O-Mat — New York City, P.B. One Stop — St. Louis.

NEVER GIVE UP ON A GOOD THING • GEORGE BENSON • WARNER BROS. WBS 50005

Breaking out of: City One Stop — Los Angeles, Vibrations — Miami, Record Theater — Cleveland, P.B. One Stop — St. Louis, Oz — Atlanta, Tower — San Diego.

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- Ⓢ B-52's • Mesopotamia • Warner Bros. MINI 3641
- Beatles • Rock 'N Roll, Vol. I • Capitol SN/16020
- Beatles • Rock 'N Roll, Vol. II • Capitol SN/16021
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Doors • The Doors • Elektra EKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- The Jam • Polydor/PolyGram PX-1-503
- Billy Joel • Piano Man • Columbia PC 32544
- Ⓢ Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34946
- Ted Nugent • Ted Nugent • Epic PE 33692
- Ⓢ Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Tom Petty and the Heartbreakers • MCA SR 52006
- Mike Post • Television Theme Songs • Elektra EL-60028-Y
- Ⓢ Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- Ⓢ Shooting Star • Shooting Star • Virgin/CBS PE 37720

COMPILED FROM: Charts — Phoenix • Big Apple — Denver • Dan Jay — Denver • Lieberman — Portland, Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Cutler's — New Haven • Peaches — Cleveland • Radio Doctors — Milwaukee • Cavages — Buffalo • Sound Warehouse — San Antonio • Licorice Pizza — Los Angeles • Tower Records — Sacramento, Seattle • Alta — Phoenix • Record Theatre — Cincinnati • Disc Records — Dallas.

TOP SELLING ACCESSORIES *

- Allsop VHS Head Cleaner
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 System
- Discwasher "Perfect Path" Cassette Cleaner
- Ⓢ Discwasher D-4 1 1/4 oz. Refill Fluid
- Dynasound Cassette Storage System 37000
- Eveready Alkaline D-Cell Battery 2/card
- Le-Bo Outer LP Covers
- Ⓢ Maxell UDXL II C-90
- Memorex EHS 120
- Memorex Hi Bias C-90 2/bag
- Memorex MRX I C-45
- Pickwick Cassette Head Cleaner
- Recoton Record Guard Anti-Static LP Inner Sleeve
- TDK Cassette Head Cleaner HC-01B
- TDK SA C-60
- Ⓢ TDK SA C-90
- TDK SA C-90 3/bag

COMPILED FROM: Radio Doctors — Milwaukee • Cavages — Buffalo • Lieberman — Denver, Portland • Sound Warehouse — San Antonio • Cutler's — New Haven • Licorice Pizza — Los Angeles • Tower Records — Seattle • Big Apple Records — Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Record Theatre — Cincinnati • Disc Records — Dallas.

* Excludes T-Shirts & Paraphernalia

Ⓢ Heavy Sales



MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



BOBBIE SUE • OAK RIDGE BOYS • MCA-5294
Breaking out of: Musicland — National, Camelot — National, Record Bar — National, Handelman — National, Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Lieberman — Dallas/Portland/Kansas City, Alta — Phoenix, Turtles — Atlanta, Port O' Call — Nashville, Vibrations — Miami, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, P.B. One Stop — St. Louis, Radio Doctors — Milwaukee, Harmony House — Detroit, Record Theatre — Cincinnati, Cavages — Buffalo, Lechmere Sales — Boston, Mile Hi — Denver, All Record Service — Oakland, Tower — Seattle.
MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

ALBUM BREAKOUTS

FIRST FAMILY RIDES AGAIN • VARIOUS ARTISTS • BOARDWALK NBI-33248

Breaking Out Of: Camelot — National, Record Bar — National, Musicland — National, Handelman — National, Sound Unlimited — National, Lieberman — Dallas/Portland, Everybody's — Northwest, Alta — Phoenix, Bee Gee — Albany, Turtles — Atlanta, Oz — Atlanta, Disc — Dallas, Wilcox — Oklahoma City, Record + Tape Collector — Baltimore, Waxie Maxie — Washington, Great American Music — Minneapolis, Flipside — Chicago, Chicago One Stop, Tape City — New Orleans, City One Stop.
MERCHANDISING AIDS: Album Flats, Poster.



YES IT'S YOU LADY • SMOKEY ROBINSON • TAMLA/MOTOWN 600ITL

Breaking Out Of: National Record Mart — Midwest, Strawberries — New England, Lechmere Sales — Boston, King Karol — New York, Crazy Eddies — New York, Stratford — Long Island, Webb's — Philadelphia, Record + Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Turtles — Atlanta, Vibrations — Miami, Leisure Landing — New Orleans, Tape City — New Orleans, Sound Warehouse — San Antonio, Alta —
MERCHANDISING AIDS: Album Flats, Poster

PICTURE THIS • HUEY LEWIS AND THE NEWS • CHRYSALIS CHR 1340

Breaking Out Of: Camelot — National, Sound Unlimited — National, Lieberman — Portland, Everybody's — Northwest, Tower — San Francisco/Sacramento, All Record Service — Oakland, Licorice Pizza — Los Angeles, Charts — Phoenix, Great American Music — Minneapolis, Radio Doctors — Milwaukee, Port O' Call — Nashville, Leisure Landing — New Orleans, Waxie Maxie — Washington, Crazy Eddies — New York.
MERCHANDISING AIDS: Album Flats, Poster, Streamer.

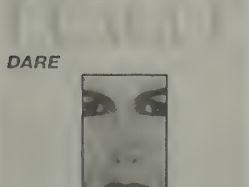


MECHANIX • UFO • CHRYSALIS CHR 1360

Breaking Out Of: Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Licorice Pizza — Los Angeles, All Record Service — Oakland, Lieberman — Portland, Mile Hi — Denver, Flipside — Chicago, Radio Doctors — Milwaukee, Record Theatre — Cleveland, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Record & Tape Collector — Baltimore.
MERCHANDISING AIDS: Album Flats, Poster, Radio Spots, Ad Mats, Minis.

DARE • THE HUMAN LEAGUE • VIRGIN/A+M SP-6-4892

Breaking Out Of: Record Bar — National, Flipside — Chicago, Radio Doctors — Milwaukee, Streetside — St. Louis, Leisure Landing — New Orleans, Harvard Coop — Boston, Stratford — Long Island, Waxie Maxie — Washington, Licorice Pizza — Los Angeles, Tower — San Francisco.
MERCHANDISING AIDS: 1x1 Flats, 24x36 Poster.



SHADOWS • GORDON LIGHTFOOT • WARNER BROS. BSK 3633
Breaking Out Of: Camelot — National, Everybodys — Northwest, Alta — Phoenix, Dan Jay — Denver, Great American Music — Minneapolis, Peaches — Kansas City, Turtles — Atlanta, Harvard Coop — Boston.
MERCHANDISING AIDS: 1x1 Flats.

COWBOYS AND ENGLISHMEN • POCO • MCA-5288

Breaking Out Of: Record Bar — National, Turtles — Atlanta, Port O' Call — Nashville, Radio Doctors — Milwaukee, Disc-O-Mat — New York, Wilcox — Oklahoma City, Mile Hi — Denver.
MERCHANDISING AIDS: 1x1 Flats, 2x3 Announcement Poster with Catalog Albums.



WHAT'S IN-STORE

AIRBORNE B-52'S — Warner Bros. has an appropriate in-store display to back the B-52's just-released, six-cut mini-LP "Mesopotamia." It's a mobile with the name of the group and disc printed on a blue oval piece from which the five-band members dangle and spin at different levels. Should be a perfect setting for rock's flightiest fivesome.

MORE GHOSTS — The Police continue to expand the minds of contest creators. This week we with 10 Nautilus SuperDiscs of the new Police album going to third prize winners. Entry Machine" contest is being presented in association with Record World/TSS. An Atari home computer is the first prize. Two second prize winners get handheld computer games, with 10 Nautilus super discs of the new Police album going to third prize winners. Entry forms are available at the stores or listeners can send postcards to the Police c/o WLIR.

MORE AEROBIC DANCING — Two weeks ago, it was a dance class awarded to winners to a Record Bar promotion. This week Gemcom Inc.'s Gateway Records, the dance/exercise line whose "Aerobic Dancing" LP by Barbara Ann Auer is highsteppin' its way up the charts, is helping push-up sales at Lieberman accounts with endcaps, mobiles and divider cards. It's all part of Gemcom's "Shape Up America" promotion, which includes Gateway's "Dance Exercise" LP (another Auer workout) and "Adult Physical Fitness," the debut by the President's Council on Physical Fitness. Gemcom also reports that it is awaiting Auer's upcoming follow-up LP, "Advanced Aerobic Dancing," breathlessly.

TRIUMPHANT FORCES — To promote Triumph's current winter tour and new single, "Say Goodbye" from the "Allied Forces" LP, RCA field merchandisers are fighting it out in a "Say Goodbye to Winter" contest to win a \$1,000 vacation to the spot of their choice. Frank O'Donnell, manager, national field merchandising, will pick the winner in April from the best displays, store tie-ins and Triumph contests submitted by his field forces.

RECORD BAR NOTES — A bouquet of roses, a chauffeured Valentine's Day dinner for two and an album from the Kenny Rogers, Sheena Easton and Juice Newton catalogs was the grand prize at a Norfolk, Va. Record Bar "Gift of Music Valentine's Day Giveaway." Twenty-four second prize winners received an album from each catalog. . . Twelve registered customers of the Oklahoma City and Norman, Okla. stores each won a pair of sneakers, courtesy of CBS Records, in a promotion of Sneaker's self-titled LP. Also at the Norman outlet, Pennies From Heaven ticket stub holders received \$1.00 off the soundtrack album. . . A "Quarterflash Computer Giveaway" at Record Bar in Knoxville, Tenn. awarded an Atari game and a football cartridge to the participant who correctly guessed the number of quarters in a jar. The weeklong event helped move 126 pieces of product. . . Record Bar customer surveys in Durham, N.C. were the source of radio station G-105's 105 most popular songs of 1981, which were played throughout a three-week promotion. Listeners who called in at specified times could win three albums of their choice, and the first caller that got through then became eligible for the grand prize drawing for a five-day ski trip to Snowshoe, W. Va.

CAMELOTS OF FIRE — A chain-wide cross-merchandising effort at Stark/Camelot has been distributing flyers in movie theaters that tell where to get the Chariots Of Fire soundtrack. In return, in-store displays tell where the movie is playing. Also at Camelot this month is a "No Strings Attached" sale on all classical records and tapes. Members of The Camelot Classical Club get extra discounts.

NARM NEWS — The National Assn. of Recording Merchandisers (NARM) Scholarship Committee has selected the 16 scholarship winners to be presented at the 1982 Scholarship Foundation Dinner, March 27, at the Century Plaza Hotel in Los Angeles during the 24th annual NARM Convention. The college scholarships, which provide grants of \$4,000 and \$6,000, are awarded on the basis of academic achievement, future potential and financial need, and are open to the nearly 200 employees of NARM Regular and Associate member companies, their children and spouses who applied this year. Over \$700,000 has been given to 194 students since the program began in 1967. Among this year's scholarships are the NARM-funded Harry Chapin Memorial Scholarship; American Can/Pickwick International's the American Can Company Scholarship; I.J.E. Distributing's "Kids Stuff" Records Scholarship; and Alpha Dist. Corp.'s Harry Apostoleris Memorial Scholarship. Twelve scholarships, which are awarded each year and made possible by \$10,000 and \$20,000 endowments by industry individuals and companies, include: the Joel Friedman Memorial Scholarship, contributed by Warner Communications; the Shelly Slegel Memorial Scholarship, contributed by Milton and John Salstone, M.S. Distributing; the Elvis Presley Memorial Scholarship, contributed by RCA Records; the Goddard Lieberman Memorial Scholarship, contributed by CBS Records; the Record World Scholarship, contributed by Robert Austln and Sid Parnes; the PolyGram Records Scholarship, contributed by PolyGram Records; the Hellicher Family Scholarship, contributed by Amos and Daniel Hellicher; the Capitol Records Scholarship, contributed by Capitol Records; the CBS Records Scholarship, contributed by CBS Records; the Leonard Goldenson Scholarship, contributed by ABC Records; the Theodore Izenstark Memorial Scholarship, contributed by Surplus Records and Tapes; and the David Kapp Memorial Scholarship, contributed by industry executives. The NARM Scholarship Committee, which makes the scholarship selections, is chaired by Joseph Simone, Progress Records, and past president of NARM. It also includes David Berkowitz, Show Industries; Noel Gimbel, Sound/Video Unlimited; Larry Goldberg, Largo Music; Jay Jacobs, Music Jungle; Sam Marmaduke, Western Merchandisers; Gerald Morris, Prime Wholesale; Merrill Rose, M&A Record Wholesalers; George Souvall, Alta Distributing; and Lynda Stone, Tone Distributors. The Foundation's academic advisor is William G. Owen, vice president of the University of Pennsylvania. . . The 1981 NARM Industry Survey began last week when confidential questionnaires were sent out to NARM retailer and wholesaler members. Survey results should be available in time for the March 1982 NARM Convention. This year the survey, which has compiled facts and figures regarding record and tape merchandising every year since 1961, will examine operational areas as well as such usual survey topics as sales volume and type of product sold by configuration and music category. New questions put to retailers this year concern shrinkage/theft percentage, numbers of store employees, inventory turns, number of units, titles, and inventory dollar value. Also sought is new information on video business in retail music outlets, specifically volume figures in sales and rentals. Joseph A. Cohen, NARM executive vice president, said that 1981 survey results will be much more meaningful to individual members. "Participants will be able to relate a road deal of the data directly to their own stores," he said, adding that separate questionnaires for retailers, rack jobbers, one-stops and independent distributors will provide "a very valuable business tool."

jim bessman

COUNTRY

PROGRAMMERS SPEAK OUT

How 'Country' Is Country Radio And The Music It Plays?

by Jennifer Bohler

NASHVILLE — On the eve of the Country Radio Seminar here, **Cash Box** sought out 19 prominent representatives of the programming field to define how the field has changed with the recent changes in the music. Each was asked, "How much farther can country music go before it's no longer 'country,' and has this caused any changes in the way you program your station?"

Following are the answers given:

Duncan Stewart, WDLW/Boston —

There's not room for all these fragmented sounds in the Boston market, especially the real bubble gum country, which does not go over well. We even get complaints about it, whereas we'll play Poco or Jerry Jeff Walker or Guy Clark — not that they all fall into the same vein. But the basic thing that we have in Boston that nobody else has is over 350,000 college students and a lot of people who are really into progressive country, because that's what you get in a lot of clubs around here. We do program at the college market and the hangovers — those that are still here from the '60s and early '70s that listened to Gram Parsons and the Flying Burrito Brothers, and we give them that. It really works out well because that music does blend with what's coming out today. We do play traditional too, but not often. We wouldn't segue Hank Williams, Sr. and Sammi Smith's new song, probably. We tried pop/country before — it was more pop/country when I first came here and took over programming. I changed it because we had been going down and down and down — as low as a .1. This has brought us up to a 1.7.

Mark Hahn — KTOM/Salinas, Calif.

The only problem it poses is in my own mind and whether you can or can't play certain records. You have to make the distinction from the feedback you get from your audience. It's got to be the market that tells you what you can play. Salinas is the old West — you've got the California Rodeo here each year. This is a very, very country area, so I am not playing the Eddie Rabbitt "Someone Could Lose A Heart" record. I'm not going to play "Midnight Crazy from Mac Davis. Yet I will play "Bobbie Sue" — the difference I see between those records is this: I see "Bobbie Sue" as a '50s record. That's how I categorize it in my head. Whereas I see Eddie Rabbitt and Mac Davis as a Fleetwood Mac record. That's the sound I don't want on the radio station. The reason I will play the Oak Ridge Boys' "Bobbie Sue" is because we do play Jerry Lee Lewis' "Whole Lotta Shakin' Going On"; and "Don't Be Cruel" and "Hound Dog" by Elvis. So I'm not hurting myself by putting another record of that genre on the radio station. I don't play anything like the Rabbitt or Davis record on the radio station.

Tim Rowe, WMNI/Columbus, Ohio

The fragmentation seems to come in spells. Currently there are a couple of records out that are by no means country



WELCOME TO NASHVILLE — Some of the staff of WJRB/Nashville recently gathered together to plan a welcome for the 500 or so participants expected at this week's Country Radio Seminar. Pictured in the studio are (l-r): Jack Mainard, news; Don Kieth, PD/morning drive DJ; Janet Bozeman, MD; Phillip Hunt, mid-day DJ; Mike Smith, news; and Ken Johnston, afternoon drive DJ.

records. I find that several of the other stations, particularly the Top 40 and even the A/C stations in the market, are playing two or three of the same records I am, and that does concern me. First and foremost, I want WMNI to be a country music radio station. There are times when it's very hard to keep that identity because of the product that comes from Nashville. It makes it difficult as a country music director to keep that identity strong at all times because of some of the product. There are times when people will say, "Well I heard a new record on another radio station. I thought they were a country act." It becomes very difficult for me when asked by record company promotion people, "Why aren't you all on this new record and breaking it in Columbus?" My response is, "Two other radio stations that are not country are on it, and I'm not going to be in a hurry — I don't want to

identify with them." It at times becomes a problem. WMNI is a country radio station, and that's the way I intend to keep it. It is difficult at times with some of the crossover sounds that we're having.

Buddy Covington, KNUZ/Houston

I think it's gone too far already — you just don't get enough twin fiddle anymore. There's room for both of them, but mixing them is awful touchy if you want to stay country. We generally stay clear of the "pop" sounding records until they are just practically forced on us.

Jay Phillips, WMAQ/Chicago

There's definitely room for both kinds of music because no two markets are the same. There are several markets where traditional music is more popular than the pop sound. I think we need both of them. Some of the traditionals don't work very

well here, but we try to spend a lot of time in finding out if they do work, and if they do, we definitely want to use them.

Don Walton, KFH/Wichita

I think it is already too pop for a traditional audience. However, it's still, in most cases, continuing to hold the traditional audience and picking up some of the pop crossover, or whatever you want to call it. It's more mass appeal now, and how far it can go, I don't know. The listener is going to decide that.

Coyote Calhoun, WAMZ/Louisville

In my opinion, it is playing what the mass public wants. We still play George Jones and Conway Twitty, but I think there's also a definite area where we can play a Rodney Crowell or a Hank Williams, Jr., who you don't really classify as traditional country. I want to program what the public here wants to listen to. I think the great thing about country music is, to take a quote here from Tompall Glaser, "probably the most diversified music format we have right now," because there are so many areas of the music that aren't country, and you can blend them into your format. I'm not saying Eddie Rabbitt followed by Barbara Mandrell followed by Ronnie Millsap back to back. If you mix the music right, it's going to sound good.

Al Hamilton, KEBC/Oklahoma City

I do think it's becoming very fragmented, but I also feel there is room for it all within limitations. I would say country can go further now than it could before because of the intelligence of the labels. For instance, it has been a slow, gradual process. If you look at the Top 10 songs on the **Cash Box** charts for the past 15 years, you will see a trend where slowly, very slowly, these crossover records have come into dominance. And of course, with that crossover, they have brought some new fans into country music. And those people, because they are willing to accept a form of country music that they didn't like before, have opened up new avenues for the traditional country artists. It has also broadened the taste of the traditional country music fan at the same time. So this has been very healthy, and because of the way it has been done, I think it has been very successful and can continue. However, I think we have reached the saturation point — we are getting so many stations into country music, I think you are going to see the same fragmentation in country music that was in pop back in the '60s. I do find it a problem when it comes to programming my own station. Case in point, the Oak Ridge Boys and "Elvira." I knew it was a hit record, but I did not want to play it because it's not the sound that KEBC wants to put out. However, we are here to play the music our people want, and I misguessed the taste of our listeners. I thought the 35+ demographic would not accept it. The problem it's caused me is I can't use my gut feel now as much as I could. I now have to heavily rely on research, and I've expanded my research tools, not only into stores, but actually some of our listeners, which I have a list of.

Bill Manders, WTD/Toledo

I think it can still be done, but I think it got to the point some time ago where it was getting very out of hand. We were forced to rely on oldies, especially '70s and '60s oldies to help the format along some to form a traditional country flavor. I'm always anxious to see traditional country records come out and see them at least get Top 10. We sometimes don't play the more pop records. For instance we haven't played a few Eddie Rabbitts, a few Anne Murrays, a few Crystal Gayles — those types of records. It's not necessarily because it's

(continued on page 21)

Country Radio Seminar Agenda

February 25

3:00-9:00 p.m. — Registration — Nashville Lobby — Opryland Hotel
7:30-10:30 p.m. — Artist/Attendee Cocktail Reception — Memphis Ballroom — Opryland Hotel

February 26

7:30-8:45 a.m. — Earlybird "Daytimers Session" — Opryland Hotel
9:00-9:45 a.m. — Keynote Address With Dick Clark — Opryland Hotel
9:45-10:15 a.m. — "Hot Topics" Presentation — Opryland Hotel
10:30 a.m.-12:30 p.m. — "Competition" — Opryland Hotel
12:30-1:00 p.m. — CMA Sponsored Presentation — Opryland Hotel
1:00-1:45 p.m. — CMA Hosted Luncheon — Opryland Hotel
2:00-3:00 p.m. — Country Life Style — Opryland Hotel
3:00-4:00 p.m. — Career Development-Yours and Theirs — Room 1 — Opryland Hotel
3:00-4:00 p.m. — FCC and EEO — Room 2 — Opryland Hotel
4:00-5:00 p.m. — Radio-Records-Trades — Room 1 — Opryland Hotel
4:00-5:00 p.m. — Selling Country Radio For Results In Good Times And Bad — Room 2 — Opryland Hotel
5:15-6:00 p.m. — Computers For All Applications — Opryland Hotel
8:00 p.m. — Rap Room Discussions

February 27

8:00-9:00 a.m. — Earlybird "Agribusiness Session" — Opryland Hotel
9:30-10:00 a.m. — Personality In Radio — Opryland Hotel
10:00-11:00 a.m. — People Management and Motivation — Opryland Hotel
11:00 a.m.-12:30 p.m. — Building It And Building On It — Opryland Hotel
12:30-1:45 p.m. — Lunch and Presentation Sponsored by The Academy of Country Music
2:30-3:00 p.m. — Advertising and Promotion — Opryland Hotel
3:00-4:00 p.m. — Programming Research — Room 1 — Opryland Hotel
3:00-4:00 p.m. — The Greatest Sales Ideas of the Year — Room 2 — Opryland Hotel
4:00-5:00 p.m. — The Radio Doctor — Opryland Hotel
5:00-5:30 p.m. — Closing Remarks
6:45-8:00 p.m. — Cocktail Reception (Cash Bar) — Nashville Lobby
8:00-11:00 p.m. — Banquet and New Faces Show — Memphis and Tennessee Ballrooms

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COUNTRY

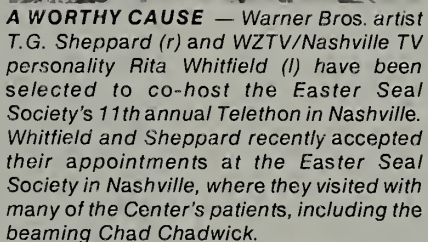
TOP 75 ALBUMS

	Weeks On Chart	2/20	Chart
1	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	1 49
2	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	2 38
3	CIMARRON	EMMYLOU HARRIS (Warner Bros. BSK 3603)	3 10
4	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	9 23
5	LIVE	BARBARA MANDRELL (MCA-5243)	5 26
6	BIG CITY	MERLE HAGGARD (Epic FE 37593)	6 17
7	THE PRESSURE IS ON	HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	4 25
8	STEP BY STEP	EDDIE RABBITT (Elektra 5E-532)	8 27
9	STILL THE SAME OLE ME	GEORGE JONES (Epic FE 37106)	7 13
10	SOUTHERN COMFORT	CONWAY TWITTY (Elektra E1-60005)	17 5
11	GREATEST HITS	JIM REEVES & PATSY CLINE (RCA AHL1-4127)	13 13
12	KENNY ROGERS GREATEST HITS	KENNY ROGERS (Liberty LOO 1072)	12 70
13	JUICE	JUICE NEWTON (Capitol ST 12136)	10 50
14	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	16 23
15	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	15 43
16	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP (RCA AHL 1-4060)	11 26
17	FINALLY!	T.G. SHEPPARD (Warner/Curb BSK 3600)	21 5
18	ESPECIALLY FOR YOU	DON WILLIAMS (MCA-5210)	18 32
19	GREATEST HITS	CHARLEY PRIDE (RCA AHL 1-4151)	19 18
20	GREATEST HITS	OAK RIDGE BOYS (MCA-5150)	29 68
21	BOBBIE SUE	OAK RIDGE BOYS (MCA-5294)	44 2
22	YOU DON'T KNOW ME	MICKEY GILLEY (Epic FE-37416)	22 36
23	MY HOME'S IN ALABAMA	ALABAMA (RCA AHL 1-3644)	14 86
24	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 5E-541)	20 19
25	I AM WHAT I AM	GEORGE JONES (Epic FE 36586)	23 14
26	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM	(Warner Bros./Viva BSK 3643)	26 4
27	NOT GUILTY	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	25 20
28	WITH LOVE	JOHN CONLEE (MCA-5213)	28 31
29	FEELIN' RIGHT	RAZZY BAILEY (RCA AHL1-4228)	43 2
30	GREATEST HITS	RONNIE MILSAP (RCA AHL 1-3722)	30 67
31	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS (Epic FE 37193)	34 11
32	SEVEN YEAR ACHE	ROSANNE CASH (Columbia JC-36965)	32 49
33	MR. T	CONWAY TWITTY (MCA-5204)	33 34
34	ME AND MY R.C.	LOUISE MANDRELL and R.C. BANNON (RCA AHL1 4059)	39 2
35	I'M COUNTRYFIED	MEL McDANIEL (Capitol ST-12116)	35 51
36	HURRICANE	LEON EVERETTE (RCA AHL1-4152)	36 12
37	FIRE & SMOKE	EARL THOMAS CONLEY (RCA AHL1-4135)	24 12
38	STRAIT COUNTRY	GEORGE STRAIT (MCA-5248)	27 20
39	SLEEPING WITH YOUR MEMORY	JANIE FRICKE (Columbia FC 37535)	40 4
40	GOOD TIME LOVIN' MAN	RONNIE McDOWELL (Epic FE 37399)	50 28
41	I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON (Warner Bros. BSK 3599)	52 15
42	MIDNIGHT CRAZY	MAC DAVIS (Casablanca/PolyGram NBLP 7257)	31 19
43	DESPERATE DREAMS	EDDY RAVEN (Elektra 5E-545)	46 17
44	GREATEST HITS	WAYLON JENNINGS (RCA AHL 1-3378)	41 148
45	LOVIN' HER WAS EASIER	TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	62 19
46	I LIE	LORETTA LYNN (MCA 5293)	— 1
47	HEART TO HEART	REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	37 11
48	KING OF THE ROAD	BOXCAR WILLIE (Main Street SN73000)	42 13
49	GREATEST HITS	ANNE MURRAY (Capitol SO-12110)	49 73
50	ROWDY	HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	47 50
51	RODNEY CROWELL	(Warner Bros. BSK 3587)	54 20
52	TOWN & COUNTRY	RAY PRICE (Dimension DL 5003)	38 24
53	SURROUND ME WITH LOVE	CHARLY McCLAIN (Epic FE-37108)	59 40
54	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL. 1	NASHVILLE RHYTHM SECTION (Koala KOA 15001)	57 15
55	THE VERY BEST OF MEL TILLIS	MEL TILLIS (MCA-3274)	61 14
56	FRAGILE — HANDLE WITH CARE	CRISTY LANE (Liberty LT-51112)	56 19
57	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY (Capitol SOO-12144)	63 6
58	LIVE	HOYT AXTON (Jeremiah JH5002)	58 41
59	YEARS AGO	STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	45 23
60	MEL & NANCY	MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	60 15
61	NOW OR NEVER	JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	48 37
62	ONE TO ONE	ED BRUCE (MCA-5188)	68 12
63	TAKIN' IT EASY	LACY J. DALTON (Columbia FC 37327)	51 30
64	LOOKIN' FOR LOVE	JOHNNY LEE (Full Moon/Asylum 6E-309)	53 3
65	I'M A LADY	TERRI GIBBS (MCA-5255)	55 4
66	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL-1-4027)	66 36
67	SOME DAYS ARE DIAMONDS	JOHN DENVER (RCA AFL 1-4055)	64 30
68	HIGH TIME	DOTTIE WEST (Liberty LT 51114)	65 10
69	STARDUST	WILLIE NELSON (Columbia JC 35305)	67 191
70	HORIZON	EDDIE RABBITT (Elektra 6E-276)	69 24
71	HABITS OLD AND NEW	HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	70 8
72	ELVIS PRESLEY'S GREATEST HITS VOL. 1	ELVIS PRESLEY (RCA AHL1 2347)	71 7
73	RODEO ROMEO	MOE BANDY (Columbia FC 37568)	72 14
74	ASK ANY WOMAN	CON HUNLEY (Warner Bros. BSK 3617)	74 12
75	I LOVED 'EM ALL	T.G. SHEPPARD (Warner/Curb BSK-3528)	73 7

THE COUNTRY COLUMN

CANNED MUSIC FROM SCRATCH — As we mentioned last week, the **Scratch Band** featuring **Danny Flowers** (the four-piece band that backs **Don Williams**) and **John Scott Sherrill** and **Wolves In Cheap Clothing** showcased recently at the Cannery in Nashville to what turned out to be quite a large audience. Sherrill and company proved to be an extremely versatile band and, if handled properly, could be a success not only in the country market, but pop as well. The group's first single, "Out Of The Blue" on Portrait, shipped Feb. 18. As for the Scratch Band, there is no doubt that this talented foursome is going to experience a good deal of success. Its material, penned mostly by lead guitarist/vocalist Danny Flowers, exhibits a wide variety of influences, from country to pop to rock to a touch of reggae. Since the band had been experiencing some difficulty in selecting a name earlier this year, we later asked Flowers where they came up with the rather unusual Scratch Band. "As unglamorous as it sounds, that's the only name we could all agree on," he said. "We had a lot of good suggestions, but everyone was real opinionated about it. Everyone seems comfortable with this one, though." The band's first MCA single, "To Be Your Man," was co-written by Flowers and Williams and was co-produced by Williams and **Garth Fundis**. It should be out within the next few weeks, so be on the lookout for it.

ON THE ROAD AGAIN — It's time for a progress report on **Willie Nelson**. It looks as if he has completely recovered from the collapsed lung condition that put him in the hospital and off the road late last year, if his recent flurry of activity is any indication. He recently completed a week's engagement at Harrah's in Lake Tahoe; as well as filming *Austin City Limits* and *Entertainment Tonight*. As if that weren't enough, he used his recuperative period to amass enough material on his own and with other artists to produce seven albums. Nelson recently told **Pete Oppel** of the *Dallas Morning Star*, "I had all this time on my hands, so I went into the studio and started recording. It felt great, I felt great, and I believed it to be good for my lungs." The first LP to be released from these sessions is titled "Always On My Mind" and will ship by the end of the month. Nelson collaborated with producer **Chips Moman** on this LP. (For trivia buffs, Moman is only the second producer to work with Nelson since he began producing his own material back in 1975. The first was **Booker T. Jones**, with the 1978 "Stardust" release.) A highlight of this album should prove to be a Nelson/Waylon Jennings duet of the **Procol Harem** hit, "A Whiter Shade Of Pale." Future album projects include two albums with Jennings, one to be released on RCA and the other on CBS; a CBS duet album with **Merle Haggard** titled "Poncho and Lefty" and one with **Roger Miller** and a solo concept album along the lines of "Red Headed Stranger." That one will be called "Tougher Than Leather." Looks like some good potentials to add to Nelson's six gold, four platinum and one double platinum LPs. Meanwhile, Nelson has wrapped up work on the CBS-TV movie *Coming Out Of The Ice* and begun another movie project, this one titled *Write Your Own Songs*, scripted by Nelson and **David Anderson**. *Barbarosa*, Nelson's third major film, is beginning regional rounds of showings this month, so watch for it in your area.



A WORTHY CAUSE — Warner Bros. artist **T.G. Sheppard** (r) and **WZTV/Nashville TV** personality **Rita Whitfield** (l) have been selected to co-host the *Easter Seal Society's 11th annual Telethon in Nashville*. *Whitfield and Sheppard recently accepted their appointments at the Easter Seal Society in Nashville, where they visited with many of the Center's patients, including the beaming Chad Chadwick.*

A COMMAND PERFORMANCE — **Merle Haggard** has been invited by **President Reagan** to perform at the White House March 7. The occasion? The President and Mrs. Reagan's anniversary, so let's break out the good china.

NEW NAME — Effective with this year's presentation, the Academy of Country Music's Motion Picture of the Year Award is being renamed **The Tex Ritter Award**, in recognition of Ritter's involvement in both country music and motion pictures. The winner will be announced during the award's program telecast April 29.

CONGRATULATIONS — To **David and Janet Bellamy** on the birth of their third son, **Cole Abraham**, Feb. 6. And also, congratulations to **Mike and Barbara Campbell** on the birth of their third daughter, **Courtney Leigh**, Feb. 9 in Nashville.

SAW IT ON THE VIDEO — If you want to learn some of those snappy country dance steps, **Waring Enterprises** may have something that appeals to you. The company has just issued "Volume 1 — Country Music," the first in a series of **Waring's Choreo Collection** instructional video programs designed for teachers and students of choreography. The video features four couples demonstrating steps for a choreographed production of the song "Rocky Top" (said song, by the way, was recently named an official Tennessee state song). Volume two of the collection series will feature "Broadway" choreography.

HERE AND THERE — **Ricky Skaggs** entertained at a Washington, D.C. reception Feb. 18, honoring **Kathryn Whitmore**, Houston's first female Mayor. **Rounder** has released **Steve Young's** new album, "To Satisfy You" . . . **Laredo Western Boots** spokesman **Jerry Reed** entertained some 300 guests at a party and concert hosted by Laredo for retailers throughout the country. The event was held at the **Denver International Western Apparel and Equipment Market**. . . And while on the subject of boots, you may recall that RCA's **Sylvia** was selected by **Georgia Boot Co.** of Franklin, Tenn. to represent its **Durango Boot** division as the **Durango Boot Girl**. The promotional campaign involved the printing and distribution of 15,000 posters of **Sylvia** wearing **Durango Boots**. That poster has been chosen by the **Nashville Advertising Foundation** to receive a **Diamond Award** for creativity in an advertising poster. Congratulations. . . **Terri Gibbs** will begin a brief Alaskan tour in early June. . . **The Rangers** made a return engagement at the **Lumber Company** in **Aberdeen, S.D.** Feb. 1-6. . . **Archie Campbell** entertained a group of 2,500 members of the car racing profession and their families at a private party in **Charlotte, N.C.** A few of the famous names in attendance included **Richard Petty, Cale Yarborough, Junior Johnson, Neil Bonnet** and **Darrell Waltrip**.

WELCOME — We'd like to extend a big welcome to all the industry people in town for the **Country Radio Seminar**. If we at **Cash Box** can be of any help to you while you are in town, don't hesitate to call. Our telephone number is 244-2898. Have fun.

jennifer bohler

CASH BOX TOP 100 COUNTRY

February 27, 1982

	Weeks On Chart	2/20	Chart		Weeks On Chart	2/20	Chart		Weeks On Chart	2/20	Chart		
1		YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD	ED BRUCE (MCA-51210)	4	13			34		AFTER THE LOVE SLIPS AWAY	EARL THOMAS CONLEY (RCA PB-13053)	42	2
2		SHINE	WAYLON JENNINGS (RCA PB12367)	3	14			35		DON'T EVER LEAVE ME AGAIN	VERN GOSDIN (AMI 1302)	37	7
3		MOUNTAIN OF LOVE	CHARLEY PRIDE (RCA PB-13024)	5	9			36		NEW CUT ROAD	BOBBY BARE (Columbia 18-02690)	41	6
4		DO ME WITH LOVE	JANIE FRICKE (Columbia 18-02644)	7	11			37		IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)	BURRITO BROTHERS (Curb ZS 502461)	38	11
5		I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON (Warner Bros. WBS 49860)	6	15			38		IN LIKE WITH EACH OTHER	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	46	4
6		BLUE MOON WITH HEARTACHE	ROSANNE CASH (Columbia 18-02659)	8	10			39		BUT IT'S CHEATING	THE FAMILY BROWN (RCA PB-13015)	43	7
7		BOBBIE SUE	OAK RIDGE BOYS (MCA-51231)	10	8			40		YOU LOOK LIKE THE ONE I LOVE	DEBORAH ALLEN (Capitol P-A-5020)	40	6
8		ONLY ONE YOU	T.G. SHEPPARD (Warner/Curb WBS 49858)	1	14			41		FROM LEVIS TO CALVIN KLEIN JEANS	BRENDA LEE (MCA-51230)	47	5
9		SHE LEFT LOVE ALL OVER ME	RAZZY BAILEY (RCA PB-13007)	13	10			42		GUILTY EYES	BANDANA (Warner Bros. WBS 49872)	44	9
10		ONLY YOU (AND YOU ALONE)	REBA MCGENTIRE (Mercury 57062)	11	14			43		IT'LL BE HER	TCMPALL & THE GLASERS (Elektra E-47405)	49	3
11		BIG CITY	MERLE HAGGARD (Epic 14 02686)	14	7			44		'ROUND THE CLOCK LOVIN'	GAIL DAVIES (Warner Bros. WBS50004)	51	3
12		THE VERY BEST IS YOU	CHARLY MCCLAIN (Epic 14-02656)	15	10			45		SINGLE WOMEN	DOLLY PARTON (RCA PB-13057)	—	1
13		IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)	THE KENDALLS (Mercury/PolyGram 78131)	16	11			46		RUNNING ON LOVE	DON KING (Epic 14-02674)	48	7
14		THE CLOWN	CONWAY TWITTY (Elektra E-47302)	17	5			47		YOU NEVER GAVE UP ON ME	CRYSTAL GAYLE (Columbia 18-02718)	53	2
15		EVERYBODY MAKES MISTAKES	LACY J. DALTON (Columbia 18-02637)	18	10			48		BUSTED	JOHN CONLEE (MCA-52008)	82	2
16		ANOTHER SLEEPLESS NIGHT	ANNE MURRAY (Capitol P-A-5083)	19	7			49		WRITTEN DOWN IN MY HEART	RAY STEVENS (RCA PB-13038)	52	5
17		TENNESSEE ROSE	EMMYLOU HARRIS (Warner Bros. WBS 49892)	22	7			50		DON'T COME KNOCKIN'	CINDY HURT (Churchill CR 94000)	58	5
18		MIS'RY RIVER	TERRI GIBBS (MCA-51225)	20	9			51		A LITTLE BIT CRAZY	EDDY RAVEN (Elektra E-47413)	73	2
19		SAME OLE ME	GEORGE JONES (Epic 14-02698)	24	4			52		EVERYBODY LOVES A WINNER	DICKEY LEE (Mercury 76129)	55	8
20		LORD, I HOPE THIS DAY IS GOOD	DON WILLIAMS (MCA-51207)	9	14			53		TIL SOMETHING BETTER COMES ALONG	R.C. BANNON (RCA PB-13029)	81	6
21		THROUGH THE YEARS	KENNY ROGERS (Liberty P-A-1444)	28	5			54		NATURAL LOVE	PETULA CLARK (Scotti Bros. ZS5 02676)	65	4
22		BE THERE FOR ME BABY	JOHNNY LEE (Full Moon/Asylum E-47301)	29	6			55		VICTIM OR FOOL	RODNEY CROWELL (Warner Bros. WBS 50008)	64	4
23		A COUNTRY BOY CAN SURVIVE	HANK WILLIAMS, JR. (Elektra/Curb E-47257)	33	8			56		DON'T LOOK BACK	GARY MORRIS (Warner Bros. WBS 50017)	—	1
24		NO RELIEF IN SIGHT	CON HUNLEY (Warner Bros. WBS 49887)	26	9			57		MISTER GARFIELD	MERLE KILGORE & FRIENDS (Elektra E-47252)	57	8
25		WHEN A MAN LOVES A WOMAN	JACK GRAYSON (Koolha KOS 340)	27	10			58		HONKY TONK TONIGHT	DAVID HEAVENER (Brent D.H. 1019)	60	4
26		I LIE	LORETTA LYNN (MCA-51226)	31	8			59		TOOK IT LIKE A MAN CRIED LIKE A BABY	CEDAR CREEK (Moon Shine MS 3003)	66	5
27		IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)	GEORGE STRAIT (MCA-51228)	34	5			60		BEST OF FRIENDS	THE THRASHER BROTHERS (MCA-51227)	83	6
28		SWEET YESTERDAY	SYLVIA (RCA PB-13020)	32	7			61		(YOU SURE KNOW YOUR WAY) AROUND MY HEART	LOUISE MANDRELL (RCA-PB-13039)	69	3
29		INNOCENT LIES	SONNY JAMES (Dimension DS-1026)	30	10			62		YOU'RE NOT EASY TO FORGET	DOTTIE WEST (Liberty P-5-1451)	76	2
30		ANOTHER HONKY-TONK NIGHT ON BROADWAY	DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	36	4			63		DIAMONDS IN THE STARS	RAY PRICE (Dimension DS-1024)	12	15
31		LIES ON YOUR LIPS	CRISTY LANE (Liberty P-A-1443)	35	8			64		BORN WITH THE BLUES	JOHNNY RODRIGUEZ (Epic 14-02638)	70	3
32		CRYING MY HEART OUT OVER YOU	RICKY SKAGGS (Epic 14-02692)	39	6			65		NOW I LAY ME DOWN TO CHEAT	DAVID ALLEN COE (Columbia 18-02878)	68	8
33		WATCHIN' GIRLS GO BY	RONNIE McDOWELL (Epic 14-02614)	2	15			66		LUCY AND THE STRANGER	BOBBY GOLDSBORO (Curb ZS5 02726)	86	2
								67		THE HIGHLIGHT OF '81	JOHNNY PAYCHECK (Epic 14-02684)	67	5
								68		AND THEN SOME	BOBBY SMITH (Liberty P-B-1452)	87	2
								69		I'D LOVE YOU TO WANT ME	NARVEL FELTS (LoGo 111)	80	3
								70		THE CUBE	BOB JENKINS & 3 YEAR OLD DAUGHTER MANDY (Liberty P-A-1448)	72	5
								71		THE REVEREND MR. BLACK	JOHNNY CASH (Columbia 18-02669)	71	7
								72		SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)	GENE WATSON (MCA-52009)	—	1
								73		SOMEDAY SOON	MCE RANDY (Columbia 18-02735)	—	1
								74		IT'S A LONG WAY TO DAYTONA	MEL TILLIS (Elektra E-47412)	—	1
								75		SOMEONE COULD LOSE A HEART TONIGHT	EDDIE RABBITT (Elektra E-47239)	21	14
								76		LONELY NIGHTS	MICKEY GILLEY (Epic 14-02578)	23	16
								77		BLUE EYES DON'T MAKE AN ANGEL	ZELLA LEHR (Columbia 18-02677)	77	8
								78		BANDERA, TEXAS	SOLID GOLD BAND (NSD 121)	81	2
								79		SEMI DIESEL BLUES	SUPER GRIT COWBOY BAND (Hoodswamp HS 8004)	82	3
								80		HOLDIN' ON	JESSI COLTER (Capitol P-A-5073)	83	4
								81		COULD IT BE LOVE	JENNIFER WARNES (Arista 0611)	85	4
								82		I'VE JUST SEEN A FACE	CALAMITY JANE (Columbia 18-02715)	—	1
								83		LOVE TAKE IT EASY ON ME	LA COSTA TUCKER (Elektra E-47414)	—	1
								84		THERE GOES MY EVERYTHING	ELVIS PRESLEY (RCA PB-13058)	—	1
								85		LOVE IS	ALLEN TRIPP (Nashville Records NR 1001)	—	1
								86		LET'S GO ALL THE WAY	CLAUDE GRAY & NORMA JEAN (Granny White GW 1009)	90	4
								87		WILD TURKEY	LACY J. DALTON (Columbia 18-02637)	25	12
								88		AN AFTERNOON OF LOVE	CLIFFORD RUSSEL & MARY LOU TURNER (Sugarfree ST-0501)	88	3
								89		MOANIN' THE BLUES	KENNY DALE (Funderburg F 5001)	93	2
								90		KISS THE HURT AWAY	MACK WHITE (Commercial COM 1381)	95	2
								91		ACROSS THE BORDERLINE	FREDDY FENDER (MCA-52003)	91	3
								92		DIVORCEE	DON HAYES (Adamas AD-101)	94	2
								93		I'D RATHER LIE AWAKE WITH YOU	ANNE MARIE AND COMPANY (L.S. 186)	—	1
								94		MIDNIGHT RODEO	LEON EVERETTE (RCA PB-12355)	45	15
								95		IT'S WHO YOU LOVE	KIERAN KANE (Elektra E-47228)	50	16
								96		NIGHTTIME HIGHS, DAYTIME LOWS	BOOT HILL EXPRESS (Stargen SG 2124)	96	2
								97		STUCK RIGHT IN THE MIDDLE OF YOUR LOVE	BILLY SWAN (Epic 14-02601)	54	13
								98		WHEN YOU WERE BLUE AND I WAS GREEN	KIN VASSY (Liberty P-A-1440)	56	11
								99		ALL I'M MISSING IS YOU	EDDY ARNOLD (RCA PB-13000)	59	10
								100		I SEE AN ANGEL EVERY DAY	BILLY PARKER (Soundwaves NSDsw4659)	74	9

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI)	23	Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI)	56	Lucy And The Stranger (House of Gold — BMI)	66
A Little Bit Crazy (Milene — ASCAP)	51	Everybody Loves (Hall-Clement c/o Welk — BMI)	52	Midnight Rodeo (Denny — ASCAP)	94
Across The Borderline (Duchess (MCA) — BMI)	91	Everybody Makes Mistakes (Algee Music — BMI)	15	Mis'ry River (Chiplin — ASCAP)	18
After The Love (Blue Moon (adm. by April) Easy Listening — ASCAP)	34	From Levis To (Tree — BMI/Cross Keys — ASCAP)	41	Mister Garfield (Rightsong — BMI)	57
All I'm Missing (Bibo c/o Welk Music — ASCAP)	99	Guilty Eyes (New Albany — BMI/Hoosier — ASCAP)	42	Moanin' The Blues (Publiccare — ASCAP)	89
An Afternoon (Nashcal — BMI/Booby Fischer — ASCAP)	88	Holdin' On (Waylon Jennings — BMI)	80	Mountain Of Love (Morris (Adm. by Unichappell) — BMI)	3
And Then Some (House of Gold/Chinnichap (Adm. in U.S. by Cannada by Careers — BMI)	68	Honky Tonk Tonight (I.S.P.D. — ASCAP)	58	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI)	54
Another Honky-Tonk (Peso/Wallet — BMI)	30	I Just (Contemtion — SESAC)	5	New Cut Road (World Song — ASCAP)	36
Another Sleepless Night (Chappell — ASCAP)	16	I Lie (Coal Miners — BMI)	26	No Relief (Chappell — ASCAP)	24
Bandera, Texas (Keithlee/Trail of Tears — BMI)	78	I See An Angel (HitKit — BMI)	100	Now I (Fame — BMI/Rick Hall — ASCAP)	85
Be There (Chappell/Intersong — ASCAP)	22	I'd Love You (Famous — ASCAP)	69	Nighttime Higs (Tree — BMI)	86
Best Of Friends (Duchess (MCA) — BMI)	60	I'd Rather Lie (Cristy Lane — ASCAP)	93	Only One You (Cross Keys — ASCAP/Tree — BMI)	8
Big City (Shade Tree — BMI)	11	If Something Shoud (Atlantic — BMI)	37	Only You (TRO-Holls — BMI)	10
Blue Eyes (September — ASCAP)	77	If You're Thinking (Jack and Bill/Welk ASCAP)	27	'Round The Clock' (Chappell — ASCAP/Tri-Chappell — SESAC)	44
Blue Moon (Hotwire/Atlantic — BMI)	6	If You're (Hall-Clement c/o Welk Music — BMI)	13	Running On Love (Blackwood — BMI)	46
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP)	7	In Like With Each Other (Larry Gatlin — BMI)	38	Same Ole Me (Silverline — BMI)	19
Born With The Blues (Hallnote — BMI)	64	Innocent Lies (Marson — BMI)	29	Semi Diesel Blues (Boil Weevil — BMI)	79
But It's Cheating (Terrace — ASCAP)	39	It'll Be Her (Baron/Hat Band — BMI)	43	She Left Love (House of Gold — BMI)	2
Busted (Tree — BMI)	48	It's A Long Way (Mel Tillis — BMI)	74	Shine (Waylon Jennings — BMI)	2
Could It Be Love (Gee Sharp — BMI)	81	It's Who You (Cross Keys/Chappell — ASCAP)	95	Single Women (Least Loved/Velvet Apple — BMI)	45
Crying My Heart (Cedarwood — BMI)	32	I've Just Seen (Macien — BMI)	82	Someday Soon (W.B. — ASCAP)	73
Diamonds In The Stars (Almarle — BMI)	93	Kiss The Hurt Away (Chu-Fin — BMI)	90	Someone Could Lose (Brlarpatch/DebDave — BMI)	75
Divorcee (Chappell — ASCAP)	62	Let's Go All The Way (Unichappell — BMI)	86	Speak Softly (Booth and Watson — BMI)	72
Do Me With (Jack & Bill c/o Welk Music — ASCAP)	4	Lies On Your Lips (Cristy Lane/New Albany — BMI)	31	Stuck Right (Southern Nights — ASCAP)	97
Don't Come Knockin' (Cedarwood — BMI)	50	Lord, I Hope (Sabal — ASCAP)	20	Sweet Yesterday (Tom Collins — BMI)	28
Don't Ever Leave Me Again (Blue Lake — BMI)	35	Love Is (I.S.P.D. — ASCAP)	85	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	17
		Love Take It Easy (Combine — BMI)	83	The Clown (Mammoth Spring/Rose Bridge — BMI)	14
				The Cube (Robchrls — BMI)	70
				The Highlight Of '81 (Tree — BMI)	67
				The Reverend Mr. Black (U.S. Songs/Bexhill/Jac/Blue Seas Inc. — ASCAP)	71
				The Very Best (Acoudad — ASCAP/ibex — BMI)	12
				There Goes (Elvis Presley/Acutt-Rose/Husky — BMI)	84
				Through The Years (Peso/SwaneeBRAVO! — BMI)	21
				Til Something Better (Warner Tamerlane/Sweet Harmony — BMI)	53
				Took It Like (Chappell —	

COUNTRY RADIO

THE COUNTRY MIKE

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8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

CASHBOX

February 27, 1982



...O — CBS/CURB — 17

SINGLES

REPORTS.

55 REPORTS.

HERE'S ONE COMING

S.

WILLIAMS, JR. —

RTY — 58 REPORTS.

MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

WARNER BROS. — 47

Break Out

B/Nashville

...n the danger of sounding everyone else. Homogenization, but I don't think it's that. In Nashville, with 31 radio stations all playing the same music, there's no identification whatever's even room for diverse country stations to maybe should be one station of pop, one playing a lot of country that has a mix. If people are listening to un-

AM/Altoona

...matter that could be left up to me. I don't think that it's up to an audience perceives country, then it's country. I'm in a position to tell them what it is not. I think it's a matter of people wait and see what it is to be before a radio station make that decision.

AI/Cincinnati

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(continued on page 22)



1982 COUNTRY RADIO DIRECTORY

CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

- 1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13
- 2 SHINE
WAYLON JENNINGS (RCA PB-13087) 2 14
- 3 MOUN
- 4 DO MI
- 5 I JUST THE M
- 6 BLUE
- 7 BOBB
- 8 ONLY
T.G. SH
- 9 SHE L
- 10 ONLY
- 11 BIG C
- 12 THE V
- 13 IF YOU ME (Y THE KE
- 14 THE C
- 15 EVERY
- 16 ANOTI
- 17 TENNE
- 18 MIS'R
- 19 SAME
- 20 LORD, GOOD
- 21 THROI
- 22 BE TH JOHN
- 23 A COU
- 24 NO RE CON
- 25 WHEN
- 26 I LIE
- 27 IF YOU A STR/ COMIN
- 28 SWEET
- 29 INNOC S
- 30 ANOTH ON BR
- 31 LIES O
- 32 CRYIN YOU
- 33 WATCI R

- 34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
- 35 DON'T EVER LEAVE ME AGAIN
VERN GOSDIN (AMI 1302) 37 7
- 36 NEW ONE

- 69 I'D LOVE YOU TO WANT ME
MARVEL FELTS (Lobo 111) 80 3
- 70 THE CUBE
BOB JENKINS & 3 YEAR OLD DAUGHTER

THE LATEST TO JOIN THE GREATEST



A Country Boy (Bocephus)
A Little Bit Crazy (Milene)
Across The Borderline (Duke)
After The Love (Blue Moon)
Listening — ASCAP)
All I'm Missing (Bibo c/o W)
An Afternoon (Nashcal — E
ASCAP)
And Then Some (House of
U.S. by Cannada By Care
Another Honky-Tonk (Peso
Another Sleepless Night (C
Bandera, Texas (Keithlee/T
Be There (Chappell/Interso
Best Of Friends (Duchess (I
Big City (Shade Tree — BM
Blue Eyes (September — A
Blue Moon (Hotwire/Atlanti
Bobbie Sue (House of Gold
— ASCAP)
Born With The Blues (Haini
But It's Cheating (Terrace —
Busted (Tree — BMI)
Could It Be Love (Gee Shar
Crying My Heart (Cedarwoc
Diamonds In The Stars (Ain
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ascap
WE'VE ALWAYS HAD THE GREATS

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Capitol/EMI America/Liberty

We tip our hats to Country Radio.



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65 REPORTS.
HERE'S ONE COMING
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ERTY — 58 REPORTS.
MOON/ASYLUM — 56
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AM/Altoona
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SAI/Cincinnati
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(continued on page 22)

Radio Seminar



© 1982 LIBERTY RECORDS, a division of Capitol Records, Inc.



CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

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On
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14 THE C

15 EVERY LA

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17 TENNE

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22 BE TH JOHN

23 A COU

24 NO RE CON

25 WHEN

26 I LIE

27 IF YOU A STR/ COMIN

28 SWEET

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THANKS COUNTRY RADIO



Love Barbara

A Country Boy (Bocephus)
A Little Bit Crazy (Milene —
Across The Borderline (Du
After The Love (Blue Moon
Listening — ASCAP) ...
All I'm Missing (Blbo c/o W
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ASCAP) ...
And Then Some (House of
U.S. by Cannada By Carl
Another Honky-Tonk (Peso
Another Sleepless Night (C
Bandera, Texas (Keithlee/T
Be There (Chappell/Interso
Best Of Friends (Duchess (I
Big City (Shade Tree — BM
Blue Eyes (September — A
Blue Moon (Hotwire/Atlant
Bobbie Sue (House of Gold
— ASCAP) ...
Born With The Blues (Hall
But It's Cheating (Terrace —
Busted (Tree — BMI) ...
Could It Be Love (Gee Shar
Crying My Heart (Cedarwoc
Diamonds In The Stars (Aln
Divorcee (Chappell — ASC
Do Me With (Jack & Bill c/o
Don't Come Knockin' (Ceda
Don't Ever Leave Me Again

9 DICK BLAKE INTERNATIONAL, INC.
P.O. BOX 2477 • NASHVILLE, TENNESSEE 37202 • TELEPHONE 615/244-9550
.MCA RECORDS

COUNTRY RADIO

THE COUNTRY MIKE

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CASH BOX REPORTING STATIONS



Design by Elaine Nash • Pro Media • Nashville

- 1 KLAC • Los Angeles, CA
- 2 KHJ • Los Angeles, CA
- 3 KNEW • Oakland, CA
- 4 KRAK • Sacramento, CA
- 5 KTOM • Salinas, CA
- 6 KSON • San Diego, CA
- 7 KGEM • Boise, ID
- 8 KBMY • Billings, MT
- 9 KVEG • Las Vegas, NV
- 10 KEED • Eugene, OR
- 11 KUGN-FM • Eugene, OR
- 12 KWJJ • Portland, OR
- 13 KSOP • Salt Lake City, UT
- 14 KMPS • Seattle, WA
- 15 KGA • Spokane, WA
- 16 KVOC • Casper, WY
- 17 WMAD • Chicago, IL
- 18 WXCL • Peoria, IL
- 19 WROZ • Evansville, IN
- 20 WFMS • Indianapolis, IN
- 21 WIRE • Indianapolis, IN
- 22 KWMY • Ft. Dodge, IA
- 23 KCKN • Kansas City, MO
- 24 KFRM • Salina, KS
- 25 KFDI • Wichita, KS
- 26 KFH • Wichita, KS

- 27 WNNW-FM • Coldwater, MI
- 28 WCXI • Detroit, MI
- 29 WWWW-FM • Detroit, MI
- 30 WKMF • Flint, MI
- 31 WSDS • Ypsilanti, MI
- 32 WDAF • Kansas City, MO
- 33 KTTS • Springfield, MO
- 34 WIL • St. Louis, MO
- 35 WDOG • Bloomington, MN
- 36 KYNN • Omaha, NB
- 37 WSLR • Avon, OH
- 38 WSAI • Cincinnati, OH
- 39 WUBE • Cincinnati, OH
- 40 WHK • Cleveland, OH
- 41 WMNI • Columbus, OH
- 42 WTOD • Toledo, OH
- 43 WAXX • Eau Claire, WI
- 44 WTSO • Madison, WI
- 45 KNIX-FM • Phoenix, AZ
- 46 KCUB • Tucson, AZ
- 47 KSSS • Colorado Springs, CO
- 48 KBRO • Denver, CO
- 49 KCAN • El Reno, OK
- 50 KEBC-FM • Oklahoma City, OK
- 51 KVOO • Tulsa, OK
- 52 KIXZ • Amarillo, TX

- 53 KOKE • Austin, TX
- 54 KPLX-FM • Arlington, TX
- 55 KHEY • El Paso, TX
- 56 WBAP • Ft. Worth, TX
- 57 KXOL • Ft. Worth, TX
- 58 KNUZ • Houston, TX
- 59 KIKK • Pasadena, TX
- 60 KKYX • San Antonio, TX
- 61 WDSO • Dover, DE
- 62 WDLW • Boston, MA
- 63 WNNC • Asheville, NC
- 64 WIST • Charlotte, NC
- 65 WBXB • Edenton, NC
- 66 WLAS • Jacksonville, NC
- 67 WTOR-FM • Winston-Salem, NC
- 68 WWOL • Buffalo, NY
- 69 WHN • New York, NY
- 70 WKHK-FM • Woodside, NY
- 71 WVAM • Altoona, PA
- 72 WIXZ • McKeesport, PA
- 73 WEEP • Pittsburgh, PA
- 74 WXBQ-FM • Bristol, VA
- 75 WCMS • Norfolk, VA
- 76 WKCW • Warrenton, VA
- 77 WVA • Wheeling, WV
- 78 WMZO-FM • Washington, D.C.

- 79 WYDE • Birmingham, AL
- 80 WZZK-FM • Birmingham, AL
- 81 WKSJ-FM • Mobile, AL
- 82 WLWF-FM • Montgomery, AL
- 83 XLRL • Little Rock, AR
- 84 WGTG • Cypress Gardens, FL
- 85 WOK-FM • Jacksonville, FL
- 86 WHOO • Orlando, FL
- 87 WQYK-FM • St. Petersburg, FL
- 88 WIRK-FM • West Palm Beach, FL
- 89 WPLO • Atlanta, GA
- 90 WOOT • Savannah, GA
- 91 WAMZ-FM • Louisville, KY
- 92 WYNK • Baton Rouge, LA
- 93 KNOE • Monroe, LA
- 94 WNOE • New Orleans, LA
- 95 KWHK • Shreveport, LA
- 96 WJOS • Jackson, MS
- 97 WCOS-FM • Columbia, SC
- 98 WESC • Greenville, SC
- 99 WDXB • Chattanooga, TN
- 100 WIVK-FM • Knoxville, TN
- 101 WDXE • Lawrenceville, TN
- 102 WMC • Memphis, TN
- 103 WJRB • Nashville, TN
- 104 WSM • Nashville, TN

RO — CBS/CURB — 17

Y SINGLES

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SAI/Cincinnati
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(continued on page 22)

Radio Seminar



Competition Brings Out The Best In Country Radio

by Tom Roland

While many seem generally elated about the acceptance of the country format — an acceptance that many feel brings the distinction of being the mass appeal format of the '80s — country stations in markets across the nation have had to learn to cope with new competition. The number of country-formatted outlets has risen dramatically in the last two years, and management at the older stations has had to learn to adjust its thinking to ward off the newcomers, although no one can seem to agree on the perfect method for dealing with the rise of a new arrival.

While stations like WHN/New York and KKYX/San Antonio remain true to their original formats and approaches to country programming, others, like KNEW/Oakland, have at-

tempted to give the listeners more of the things the newer stations are not offering. Still others, like KEBC/Oklahoma City, have attempted to battle the foes by fighting fire with fire, by keeping an identity while shoring up areas where the competitor clearly has an edge.

Dene Hallam, program director at WHN, took over his position in late December after successfully guiding WWWW-FM/Detroit to a position as the #1 country station in the Motor City during its first book with a country format. "It is interesting," he comments on his current post, "because in Detroit I was on the other end of the spectrum. I was the new station going after the established station (WCXI), and here I am the established station being attacked by a new station (WKHK-FM). I can see WHN through WKHK's

eyes a little bit.

"Speaking as the program director at WHN, the best thing to do is to continue doing what you do best and be cautious and aware of what the competitor is doing, but not to react to them. You can't stumble; you've got to keep on trucking ahead and not look back. I think there are too many people that keep looking back when a new station comes on, and you know what happens when you look back: while you're walking, you run into a pole."

In San Antonio, the market now hosts five local country signals, providing a real identity problem for mainstay KKYX. According to music director Jerry King, the newer stations may take audience share for a period until the newness

(continued on page CRD-8)

CASH BOX TOP 100 COUNTRY

February 27, 1982

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70 THE CUBE
BOB JENNINS & 3 YEAR OLD DAUGHTER

Programmers Choice Awards

2 SHINE
3 MOUN
4 DO ME
5 I JUST
THE M

6 BLUE
7 BOBB

8 ONLY
T.G. S
9 SHE L

10 ONLY
11 BIG C

12 THE V
13 IF YOU
ME (Y
THE KE

14 THE C
15 EVERY
LA

16 ANOT
17 TENNI

18 MIS'R'
19 SAME

20 LORD,
GOOD

21 THRO

22 BE TH
JOHN
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24 NO RE
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25 WHEN

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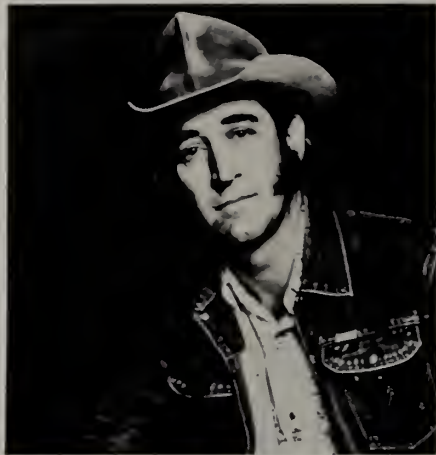
27 IF YOU
A STR.
COMI

28 SWEE'
29 INNOC

30 ANOTI
ON BR

31 LIES C
32 CRYIN
YOU

33 WATC
F



MALE VOCALIST

1. Don Williams - MCA
2. George Jones - Epic
3. Conway Twitty - MCA and Elektra
4. Ronnie Milsap - RCA
5. Merle Haggard - MCA and Epic

FEMALE VOCALIST

1. Barbara Mandrell - MCA
2. Rosanne Cash - Columbia
3. Emmylou Harris - Warner Bros.
4. Juice Newton - Capitol
5. Gail Davies - Warner Bros.

VOCAL GROUP

1. Alabama - RCA
2. Oak Ridge Boys - MCA
3. Statler Brothers - Mercury
4. Galtin Brothers Band - Columbia
5. Tompall and the Glaser Brothers - Elektra

VOCAL DUET

1. David Frizzell & Shelly West - Warner Bros./Viva
2. Kendalls - Mercury
3. Bellamy Brothers - Warner Bros.
4. Conway Twitty & Loretta Lynn - MCA
5. Moe Bandy & Joe Stampley - Columbia

INSTRUMENTALIST

1. Charlie McCoy - Monument
2. Chet Atkins - RCA
3. Roy Clark - MCA
4. Charlie Daniels - Epic
5. Ricky Skaggs - Epic

SINGLE

1. Elvira - Oak Ridge Boys - MCA
2. Feels So Right - Alabama - RCA
3. (There's) No Gettin' Over Me - Ronnie Milsap - RCA
4. You're The Reason God Made Oklahoma - David Frizzell & Shelly West - Warner Bros./Viva
5. Lord, I Hope This Day Is Good - Don Williams - MCA

ALBUM

1. Feels So Right - Alabama - RCA
2. Seven Year Ache - Rosanne Cash - Columbia
3. Waitin' For The Sun To Shine - Ricky Skaggs - Epic
4. The Pressure Is On - Hank Williams, Jr. - Elektra/Curb
5. No Gettin' Over Me - Ronnie Milsap - RCA

STATION

Large Market - WSM/Nashville
Medium Market - KFDI/Wichita
Small Market - WWVA/Wheeling

DISC JOCKEY

Large Market - Deano Day/WDGY/
Minneapolis
Medium Market - Bob Cole/KOKE/Austin
Small Market - Jacki West/WGTO/
Cypress Gardens, Fla.

Programmers Choice Awards are based on a poll of program directors and music directors at country radio stations.

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— DAVID FRIZZELL &

KAGGS — EPIC — 48

WARNER BROS. — 47

ak Out

RB/Nashville
on the danger of sounding everyone else. Homogenization, but I don't think it's that. In Nashville, with 31 radio stations all playing the same music, there's no identification whatsoever. There's even room for diversity. One country station to maybe should be one station of pop, one playing a lot of other that has a mix. If people are listening to unidirectional, then you're going to get any identification.

AM/Altoona
a matter that could be left up to the audience. I don't think that it's up to a manager to dictate taste to an audience. An audience perceives a country, then it's country. We're in a position to tell them that it is not. I think it's a matter of people wait and see what it is to be before a radio station make that decision.

SAI/Cincinnati
nion that a country song is a regardless of the sound. If it's a country song, it can be country. I don't think that

(continued on page 22)



ALABAMA

DALE MORRIS
ASSOCIATES, INC.

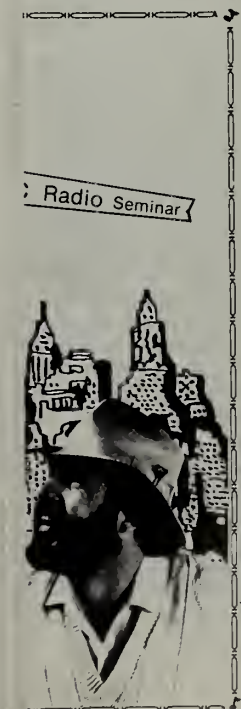
812 19th Avenue South
Nashville, TN. 37203
(615) 327-3400

RCA Records



MAYPOP MUSIC
a division of Wildcountry, Inc.

(DIVISION OF WILDCOUNTRY, INC.)
MAGGIE CAVENDER, ADMINISTRATOR
25 MUSIC SQUARE, WEST
NASHVILLE, TN. 37203
(615) 242-1000



CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
35 DON'T EVER LEAVE ME AGAIN
VERN GOSDIN (A&M 1302) 37 7

69 I'D LOVE YOU TO WANT ME
MARVEL FELTS (Lobo 111) 80 3
70 THE CUBE
BOB JENNINGS & YEAH OLD DAUGHTER

2 SHINE

3 MOUN

4 DO ME

5 I JUST
THE M

6 BLUE

7 BOBB

8 ONLY
T.G. SH

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YOU
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24 NO RE
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26 I LIE

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28 SWEE

29 INNO

30 ANOT
ON BF

31 LIES

32 CRYIN
YOU

33 WATC

1982 COUNTRY RADIO DIRECTORY

Koala Record Company Announces

A New Album Release By

Jack Grayson

WHEN A MAN LOVES A WOMAN KOA 15751

Includes The Hit Single Headed For Top 10,

"WHEN A MAN LOVES A WOMAN" KOS 340

WHEN A MAN LOVES A WOMAN



Executive Producer: Wes Sanborn

Produced By: Bernie Vaughn & Jack Grayson

Distributed By:

Koala Record Company

P.O. Box 1680

Hendersonville, Tennessee 37075

615-824-8601

Marketing Consultant:

Ken Woods

3600 Hillsboro Road

G-13

Nashville, Tennessee 37215

615-298-3751

Watch For New Koala Releases

Competition Fierce At Country Radio

(continued from page CRD-5)

wears off. "We have a station that changed format less than six months ago and did quite well in the last Arbs," he notes. "They made some great gains considering they've only been on the air a short period of time, but, of course, they had no commercial content, so they were playing nothing but solid music. I'm sure after a while they'll be like the other stations and have commercial value, and the market will be back to some point of normalcy."

Because of that philosophy, KKYX like WHN, has made few alterations in combatting the new foes. "We don't run any more promotions than we normally always have," King says. "We maintain the philosophy to do what we've done and try to maintain the high standards that we have over the years and to keep on doing what we've been doing. It has proven a winner, and I think we're going to stick with it."

"We don't run any more promotions than usual," says Jerry King of KKYX. "We try to maintain the high standards that we have set over the years. It has proven a winner, and we're going to stick with it."

The station is maintaining a traditional sound, expected to be lucrative in a Texas market, whereas some of the competition has projected itself into the market, according to King, with a contemporary sound "as well as not being a breaker type station." Adds King: "They'll lean more toward playing the Top 20 and a lot of recurrents and gold without expanding their artist selection — without taking a chance on going on a new artist.

"It is absolutely no good for country," he continues. "Alabama was unheard of 2½ years ago. There's always going to be new artists, and it's going to be up to leading stations to help these artists become established, pending that they are good artists. All (Top 40 stations) are doing is taking the honey; they're not getting any steak and potatoes and gravy to go with it."

Competitive Strategy

KNEW/Oakland was greeted one year ago with a new competitor in the Bay Area, former AOR KSAN-FM/San Francisco. Although Metromedia purchased KSAN at the beginning of 1982, KNEW attempted to gain a profile opposite that of the former rocker.

"We first of all wanted to hear what they were going to do," stated Bob Guerra, KNEW's music

(continued on page CRD-25)

A Country Boy (Bocephus)
A Little Bit Crazy (Milene)
Across The Borderline (D)
After The Love (Blue Moc)
Listening — ASCAP)
All I'm Missing (Bibo c/o)
An Afternoon (Nashcal —
ASCAP)
And Then Some (House c)
U.S. by Cannada By Ca
Another Honky-Tonk (Pet
Another Sleepless Night (t
Bandera, Texas (Kethlee
Be There (Chappell/Inters
Best Of Friends (Duchess
Big City (Shade Tree — B
Blue Eyes (September —
Blue Moon (Hotwire/Atlar
Bobbie Sue (House of Go
— ASCAP)
Born With The Blues (Hal
But It's Cheating (Terrace
Busted (Tree — BMI)
Could It Be Love (Gee Sh
Crying My Heart (Cedarw
Diamonds In The Stars (A
Divorcee (Chappell — AS
Do Me With (Jack & Bill c.
Don't Come Knockin' (Ce
Don't Ever Leave Me Aga

COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's perfor-

MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
5. BUSTED — JOHN CONLEE — MCA — 26 ADDS.
6. IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 25 ADDS.
7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

RO — CBS/CURB — 17

7 SINGLES

REPORTS.
65 REPORTS.
HERE'S ONE COMING
S.
WILLIAMS, JR. —
ERTY — 58 REPORTS.
MOON/ASYLUM — 56

— DAVID FRIZZELL &
KAGGS — EPIC — 48
WARNER BROS. — 47

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1B/Nashville
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AM/Altoona
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SAI/Cincinnati
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*We've never forgotten that country radio
is our meat and potatoes.*

Columbia, Epic and Our Associated Labels
CBS Records Nashville

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Radio Seminar



CASH BOX TOP 100 COUNTRY

February 27, 1982

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ED BRUCE (MCA-51210) 4 13

2 SHINE
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4 DO ME
5 I JUST THE N

6 BLUE
7 BOBB

8 ONLY
9 SHE L

10 ONLY
11 BIG C

12 THE V
13 IF YOU ME (Y THE K

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34 AFTER THE LOVE SLIPS AWAY
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35 DON'T EVER LEAVE ME AGAIN

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 80 3
70 THE CUBE

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

STATION	ADDRESS	CITY	ZIP	PHONE	STATION	ADDRESS	CITY	ZIP	PHONE	STATION	ADDRESS	CITY	ZIP	PHONE
ALABAMA														
WARI	P.O. Box 577	Abbeville	36310	(205) 585-2274	KHOZ	P.O. Box 670	Harrison	72601	(501) 365-2302	KHRI	P.O. Box 506	Helena	72342	(501) 338-8331
WAVU	P.O. Box 190	Albertville	35950	(205) 878-1311	KHAM	P.O. Box 506	Horseshoe Bend	72512	(501) 670-5138	KBHS	306 Church St.	Hot Springs	71901	(501) 525-1301
WACD	P.O. Box 287	Alexander City	35010	(205) 234-2528	KACD-FM	P.O. Box 1739	Hot Springs	71901	(501) 623-6661	KNEA	P.O. Box 2309	Hot Springs	71901	(501) 932-8381
WAAO	P.O. Box 987	Andalusia	36420	(205) 222-1166	KLRA	P.O. Box 2309	Hot Springs	71901	(501) 375-7319	KLRA	1755 Union Natl Plaza	Little Rock	72001	(501) 932-8381
WRAB	P.O. Drawer D	Arab	35016	(205) 586-4123	KSSN-FM	P.O. Box 96	Little Rock	72203	(501) 378-0200	KBIB	P.O. Box 550	Marked Tree	72365	(501) 358-2921
WJMW	P.O. Box 386	Athens	35611	(205) 232-3911	KPCA	P.O. Box 3014	Marked Tree	72365	(501) 358-2921	KBIB	P.O. Box B	Monette	72447	(501) 486-5496
WKAC	P.O. Box 1083	Athens	35611	(205) 232-6827	KNBY	P.O. Box 520	Nashville	71852	(501) 845-3601	KBIB	P.O. Box 520	Newport	72112	(501) 523-5891
WATM-FM	P.O. Box B	Atmore	36502	(205) 368-2128	KDXE	P.O. Box 1380	N. Little Rock	72116	(501) 375-1380	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WBCA	P.O. Box 426	Bay Minette	36507	(205) 937-5596	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WYAM	P.O. Box 730	Bessemer	35020	(203) 428-0146	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WVOK	P.O. Box 1926	Birmingham	35201	(205) 428-7153	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WYDE	P.O. Box 3326-A	Birmingham	35205	(205) 322-4511	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WZZK-FM	530 Beacon Pkwy. W.	Birmingham	35209	(205) 942-7800	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WKNW-FM	P.O. Drawer I	Birmingham	36426	(205) 867-4824	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WAGC	P.O. Box O	Birmingham	35960	(205) 927-5353	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WBIB	P.O. Box 217	Birmingham	35042	(205) 926-4969	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WKLF	P.O. Box 110	Birmingham	35045	(205) 755-0980	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WKUL	P.O. Drawer 968	Birmingham	35055	(205) 734-3171	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WDRM-FM	P.O. Box 789	Birmingham	35601	(205) 353-1810	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WHOS	P.O. Box 789	Birmingham	35601	(205) 353-1810	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WAGF	P.O. Box 639	Birmingham	36302	(205) 792-1101	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WTVY-FM	P.O. Box 1089	Birmingham	36302	(205) 792-0048	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WELB	Rt. 5 Box 98-H	Birmingham	36323	(205) 897-2216	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WIRB	P.O. Box 1498	Birmingham	36330	(205) 347-8600	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WTCB	P.O. Drawer 490	Birmingham	36441	(205) 296-5366	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WXOR	P.O. Box 932	Birmingham	35630	(205) 764-8121	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WHEP	P.O. Drawer F	Birmingham	36535	(205) 943-7131	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WAAX	P.O. Box 570	Birmingham	35902	(205) 543-9229	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WJBY	P.O. Box 930	Birmingham	35902	(205) 543-9300	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WGEA	P.O. Box 339	Birmingham	36340	(205) 684-2271	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WGEA-FM	P.O. Box 339	Birmingham	36340	(205) 684-2271	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WGYV	P.O. Box 585	Birmingham	36037	(205) 382-5444	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WERH	P.O. Box 187	Birmingham	35570	(205) 921-3481	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WERH-FM	P.O. Box 187	Birmingham	35570	(205) 921-3481	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WHRT	113 N Sparkman St.	Birmingham	35640	(205) 773-2558	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WBHP	P.O. Box 547	Birmingham	35804	(205) 534-3521	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WVOV	P.O. Box 5188	Birmingham	35805	(205) 859-2441	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WTXN	P.O. Box 91	Birmingham	36862	(205) 864-8520	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WANL	P.O. Box 597	Birmingham	36266	(205) 396-2172	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WKSJ	3943 Airport Blvd.	Birmingham	36608	(205) 344-9900	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WKSJ-FM	3943 Airport Blvd.	Birmingham	36608	(205) 344-9900	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WUNI	1257 Springhill Ave.	Birmingham	36604	(205) 438-4514	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WBAM	P.O. Box 11411	Birmingham	36111	(205) 288-0150	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WLWI-FM	P.O. Box 4999	Birmingham	36101	(205) 264-7392	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WHYI	P.O. Box 307	Birmingham	35850	(205) 974-0681	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WAOA	P.O. Box 2329	Birmingham	36801	(205) 745-4656	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WPID	P.O. Box 227	Birmingham	36272	(205) 447-9096	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WVSM	P.O. Box 339	Birmingham	35986	(205) 638-2137	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WTUN-FM	P.O. Box 1055	Birmingham	36701	(205) 875-3350	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WLAJ-FM	P.O. Box 220	Birmingham	35660	(205) 383-2525	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WSHF	P.O. Box 606	Birmingham	35660	(205) 383-1290	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WMLS	Motes Road	Birmingham	35150	(205) 245-5354	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WMLS-FM	Motes Rd.	Birmingham	35150	(205) 245-4354	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WEYI	P.O. Drawer E	Birmingham	35160	(205) 362-9041	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WTLS	1702 Gilmer Ave.	Birmingham	36078	(205) 283-6565	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WACT	P.O. Box 126	Birmingham	35402	(205) 349-3200	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WACT-FM	P.O. Box 126	Birmingham	35402	(205) 349-3200	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WJRD	P.O. Drawer 4	Birmingham	35401	(205) 339-3700	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WETU	P.O. Box 60	Birmingham	36092	(205) 567-4351	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412	KZKR	207 N 3rd.	Ozark	72949	(501) 667-7412
WEZO	P.O. Box 608	Birmingham	35594											

COUNTRY RADIO

THE COUNTRY MIKE

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MOST ADDED COUNTRY SINGLES

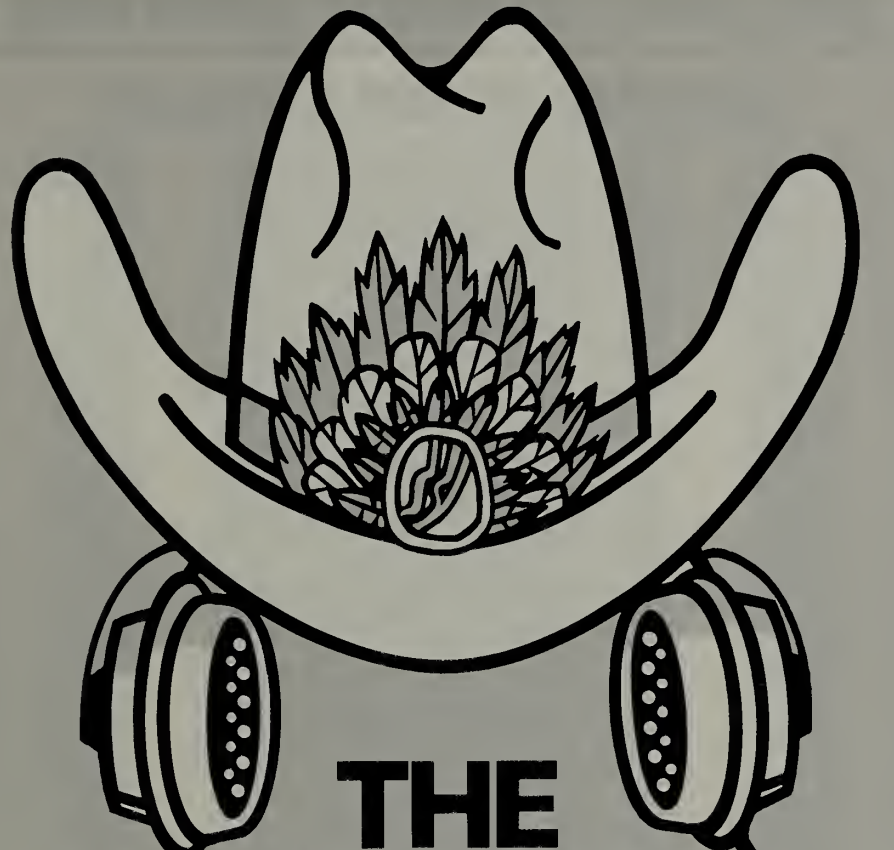
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2. **DON'T LOOK BACK** — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)** — GENE WATSON — MCA — 28 ADDS.
4. **SOMEDAY SOON** — MOE BANDY — COLUMBIA — 26 ADDS.
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7. **YOU'RE NOT EASY TO FORGET** — DOTTIE WEST — LIBERTY — 19 ADDS.
8. **I'VE JUST SEEN A FACE** — CALAMITY JANE — COLUMBIA — 17 ADDS.

ER — ELEKTRA — 17
RO — CBS/CURB — 17

Y SINGLES

REPORTS.
65 REPORTS.
HERE'S ONE COMING
S.
WILLIAMS, JR. —
ERTY — 58 REPORTS.
MOON/ASYLUM — 56

— DAVID FRIZZELL &
KAGGS — EPIC — 48
VARNER BROS. — 47



**THE
COUNTRY
MUSIC
THE
COUNTRY
HEARS MOST**



10 Music Square East
Nashville, Tennessee, 37203
(615) 259-3625

320 West 57th Street
New York, New York, 10019
(212) 586-2000

6255 Sunset Boulevard
Los Angeles, California, 90028
(213) 465-2111

ak Out

RB/Nashville
on the danger of sounding
veryone else. Homogeniza-
milk, but I don't think it's that
In Nashville, with 31 radio
e all playing the same
re no identification what-
here's even room for diver-
one country station to
maybe should be one sta-
of pop, one playing a lot of
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ID, then you're you're going
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AM/Altoona
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SAI/Cincinnati
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regardless of the sound. If
is a country song, it can be
untry. I don't think that

(continued on page 22)

Radio Seminar



CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
35 DON'T EVER LEAVE ME AGAIN

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Liberty 111) 60 3
70 THE CUBE

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

- 2 SHINE
- 3 MOUN
- 4 DO ME
- 5 I JUST THE M
- 6 BLUE
- 7 BOBB
- 8 ONLY T.G. S
- 9 SHE L
- 10 ONLY
- 11 BIG C
- 12 THE V
- 13 IF YOU ME (Y THE KI
- 14 THE C
- 15 EVER'
- 16 ANOT
- 17 TENN
- 18 MIS'R
- 19 SAME
- 20 LORD GOOD
- 21 THRO
- 22 BE TH JOHN
- 23 A COI
- 24 NO RE COM
- 25 WHEN
- 26 I LIE
- 27 IF YOU A STR COMI
- 28 SWE
- 29 INNO
- 30 ANOT ON BI
- 31 LIES (
- 32 CRYIN YOU
- 33 WATC

WFLW P.O. Box 36	Monticello 42633	(606) 348-8427	KOKI P.O. Box 847	Morgan City 70380	(504) 395-2853
WMSK P.O. Box 369	Morganfield 42437	(502) 389-1550	KOKI-FM P.O. Box 847	Morgan City 70360	(504) 395-2853
WMSK-FM P.O. Box 369	Morganfield 42437	(502) 389-1550	KOBH-FM P.O. Box 607	Natchitoches 71457	(318) 352-9596
WMST 34 Broadway	Mount Sterling 40353	(606) 498-1150	KNIR P.O. Box 1360	New Iberia 70560	(318) 355-2401
WSJP P.O. Box 527	Murray 42071	(502) 753-2400	WSHO 1001 Howard Ave.	New Orleans 70113	(504) 525-9680
WNVL P.O. Box 247	Nicholasville 40356	(606) 885-6031	WNOE 529 Bienville	New Orleans 70130	(504) 529-1212
WBKR-FM P.O. Box 1330	Owensboro 42301	(502) 683-1558	KWCL P.O. Drawer K	Oak Grove 71263	(318) 428-4253
WKYO-FM P.O. Box 2397	Paducah 42001	(502) 442-7383	KWCL-FM P.O. Drawer K	Oak Grove 71263	(318) 428-4253
WPAD P.O. Box 450	Paducah 42001	(502) 442-8231	KREH P.O. Box 571	Caldwell 71463	(318) 335-2308
WDHR-FM P.O. Box 2228	Pikeville 41501	(606) 432-8103	KPAL 92 W. Shamrock St.	Pineville 71360	(318) 445-5306
WLSI N. Mayo Trail	Pikeville 41501	(606) 473-7323	KXKZ-FM P.O. Box 430	Ruston 71270	(318) 255-5000
WTJM-FM P.O. Box 449	Pineville 40977	(606) 337-2331	KRMD P.O. Box 21739	Shreveport 71120	(318) 221-6171
WCBR P.O. Box "O"	Richmond 40475	(606) 623-1235	*KWKH P.O. Box 31130	Shreveport 71130	(318) 588-1130
WRUS P.O. Box 110	Russellville 42276	(502) 726-2471	WSDL P.O. Box 1175	Sidell 70459	(504) 641-1560
WLCK-FM P.O. Box 158	Scottsville 42164	(502) 237-3148	KTOO-FM P.O. Box 172	Sulphur 70683	(318) 625-7777
WCND P.O. Box 248	Shelbyville 40065	(502) 633-3814	KTLD P.O. Box 1112	Tallulah 71282	(318) 574-4052
WSEK-FM P.O. Box 740	Somerset 42501	(606) 678-5151	KTIB P.O. Box 682	Thibodaux 70301	(504) 447-8008
WTKY P.O. Box 308	Tompkinsville 42167	(502) 487-6119	KVCL P.O. Box 546	Winfield 71483	(318) 628-7355
WKKS 1106 Fairlane	Vanceburg 41179	(606) 796-3031	KCRF-FM P.O. Box 312	Winnsboro 71295	(318) 435-5141
WTCW P.O. Box 747	Whitesburg 41858	(606) 633-2711	KMAR P.O. Box 312	Winnsboro 71295	(318) 435-5141
WEOO P.O. Box 475	Whitely City 42653	(606) 376-5100			
	LOUISIANA			MAINE	
KROF-FM P.O. Box 610	Abbeville 70510	(318) 893-2531	WFAU P.O. Box 307	Augusta 04330	(207) 623-3878
KRRV-FM P.O. Box 591	Alexandria 71301	(318) 443-7454	WFAU-FM P.O. Box 307	Augusta 04330	(207) 623-3878
WABL P.O. Box 787	Amite City 70422	(504) 748-8385	WBGW-FM 35 Hildreth St.	Bangor 04401	(207) 947-3321
KVOB 121 Haynie Ave.	Bastrop 71220	(318) 281-1383	WKXA P.O. Box 900	Brunswick 04011	(207) 725-5507
WIBR P.O. Box 1226	Baton Rouge 70821	(504) 344-2666	WKXA-FM P.O. Box 900	Brunswick 04011	(207) 725-5507
WYNK P.O. Box 2541	Baton Rouge 70821	(504) 343-8348	WFST P.O. Box 647	Caribou 04736	(207) 493-3334
WYNK-FM P.O. Box 2541	Baton Rouge 70821	(504) 343-8348	WCOO-FM P.O. Box 330	Lewiston 04240	(207) 784-5786
KCTO P.O. Box 666	Columbia 71418	(318) 649-2756	WPOR-FM 582 Congress St.	Portland 04101	(207) 773-8111
KCTO-FM P.O. Box 666	Columbia 71418	(318) 649-2756			
KSIG 320 N. Parkerson Ave.	Crowley 70526	(318) 783-2520		MARYLAND	
WLBI P.O. Box 68	Denham Springs 70726	(504) 665-5154	WBMD 5200 Moravia Rd.	Baltimore 21206	(301) 485-2400
KWJM-FM P.O. Box 398	Farmerville 71241	(318) 368-3034	WPOC-FM 711 W. 40th St.	Baltimore 21211	(301) 366-3693
KFRA P.O. Box 1111	Franklin 70538	(318) 828-5372	WTRF 214 13th Ave.	Brunswick 21716	(301) 834-3141
KFRA-FM P.O. Box 1111	Franklin 70538	(318) 828-5372	WFRB P.O. Box 430	Frostburg 21532	(301) 689-8871
KLEB P.O. Box 726	Golden Meadow 70357	(504) 475-5141	WFRB-FM P.O. Box 430	Frostburg 21532	(301) 733-4500
WSLG P.O. Box 236	Gonzales 70737	(504) 644-2191	WWCS-FM P.O. Box 1006	Hagerstown 21740	(301) 733-4500
WFPR P.O. Box 1779	Hammond 70404	(504) 542-1400	WSMD P.O. Box 19	La Plata 20646	(301) 934-4612
KCIL-FM P.O. Box 2068	Houma 70361	(504) 872-6828	WXTR-FM P.O. Box 19	La Plata 20646	(301) 934-4612
KCKW P.O. Drawer KK	Jena 71342	(318) 992-4155	WGGG P.O. Box 271	Oakland 21550	(301) 334-3800
KJNA-FM P.O. Drawer KK	Jena 71342	(318) 992-4155	WMJS-FM P.O. Box 547	Prince Frederick 20678	(301) 535-2201
KTCC 622 Hudson Ave.	Jonesboro 71251	(318) 259-4630	WICO P.O. Box 909	Salisbury 21801	(301) 742-3212
KXKW P.O. Box J	Lafayette 70502	(318) 232-2632	WICO-FM P.O. Box 909	Salisbury 21801	(301) 742-3212
KLCL P.O. Box 3067	Lake Charles 70601	(318) 433-1641	WTHU P.O. Box 16	Thurmont 21785	(301) 271-7417
KLPL P.O. Box 231	Lake Providence 71254	(318) 559-1882	WTR P.O. Box 200	Westminster 21157	(301) 648-5511
KLPL-FM P.O. Box 231	Lake Providence 71254	(318) 559-1882	WYII-FM 6 E. Potomac St.	Williamsport 21795	(301) 223-8800
KLIC 1700 Parkview Dr.	Monroe 71201	(318) 388-3030			
*KNOE P.O. Box 4067	Monroe 71203	(318) 387-9900		MASSACHUSETTS	
				Boston 02116	(617) 890-1400
				Danvers 01923	(617) 774-7000
				Southbridge 01550	(617) 764-4381

WESTERN REGION INDEPENDENT RECORD PROMOTION



Uncle Fred

Fred Benson Promotion
P.O. Box 14856
Long Beach, CA 90803
(213) 433-5735
(213) 463-9311

Cristy Lane

"Lies On Your Lips"



From the Album
Fragile-Handle With Care

Produced by Ron Oates for Lee Stoller Productions
Executive Producers: Lee Stoller & Don Grierson
Produced by Robert Allen Jenkins
Director: Lee Stoller



Watch for Cristy Lane's acclaimed new
Gospel album - **Amazing Grace**

A Country Boy (Bocephus)
A Little Bit Crazy (Mylene)
Across The Borderline (D)
After The Love (Blue Moc)
Listening - ASCAP)
All I'm Missing (Bibo c/o
An Afternoon (Nashcal -
ASCAP)
And Then Some (House c
U.S. by Cannada By Ca
Another Honky-Tonk (Pe
Another Sleepless Night (l
Bandera, Texas (Keithlee
Be There (Chappell/Inter
Best Of Friends (Duchess
Big City (Shade Tree - E
Blue Eyes (September -
Blue Moon (Hotwire/Atlas
Bobbie Sue (House of Gc
- ASCAP)
Born With The Blues (Hal
But It's Cheating (Terrace
Busted (Tree - BMI)
Could It Be Love (Gee Sh
Crying My Heart (Cedarw
Diamonds In The Stars (A
Divorcee (Chappell - AS
Do Me With (Jack & Bill c
Don't Come Knockin' (Ce
Don't Ever Leave Me Aga

COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's perfor-

MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
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7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

WNRS P.O. Box 8605	48107 (313) 662-2881	KDIO RR 1 Box 264	56278 (612) 839-2581
WLEW 935 S. Van Dyke	48413 (517) 269-9931	KPRM P.O. Box 49	56470 (218) 732-3306
WKKQ 199 Capitol Ave. SW	49015 (616) 962-6267	WCMP-FM RR 2	55063 (612) 629-2525
WXOX P.O. Box 1250	48706 (517) 893-4588	KLOH P.O. Box 512	56164 (507) 825-3363
WPON P.O. Box 1460	48013 (313) 681-5000	KFIL-FM P.O. Box 377	55965 (507) 765-3856
WCLX-FM 339 State St.	48723 (616) 582-6791	WQPM P.O. Box 188	55371 (612) 389-1300
WKYO 101 N. State	49036 (517) 673-2136	WQPM-FM P.O. Box 188	55371 (612) 389-1300
WNWN-FM P.O. Box 1590	48235 (517) 279-9767	KOLM 114 1/2 S. Broadway	55301 (507) 288-1971
WCXI 18900 James Couzens Hwy. Detroit	48235 (313) 345-8600	WWJO-FM P.O. Box 220	56301 (612) 251-4422
WVWW 2930 E. Jefferson Ave.	48207 (313) 259-4329	WMIN 1995 Century Ave.	55119 (612) 739-4433
WBDN P.O. Box 600	49829 (906) 786-4118	WRRD 1370 Davern St.	55116 (612) 699-1330
WKMF P.O. Box 1470	48501 (313) 742-1470	WVAL P.O. Box 255	56379 (612) 252-6200
WJEB 3601 West Woods Rd.	48624 (517) 426-4527	KTRF P.O. Box 145	56701 (218) 681-1230
WCUZ One McKay Tower	49503 (616) 451-2551	KWMB P.O. Box 46	55981 (612) 565-4576
WKKM-FM P.O. Box 549	48625 (517) 539-7105	KWAD P.O. Box 551	56482 (218) 631-1803
WKKM-FM P.O. Box 549	48625 (517) 539-7105	KAGE P.O. Box 767	55987 (507) 452-2867
WJPD P.O. Box D	49849 (906) 486-9937	KWDA P.O. Box 592	56187 (507) 376-6165
WJPD-FM P.O. Box D	49849 (906) 486-9937		
WDJD 310 Glick Hwy.	49201 (517) 784-6121		
WBUK 9112 S. Westnedge	49002 (616) 327-7051	WHAY-FM P.O. Box 98	39730 (601) 369-4561
WITL P.O. Box WITL	48910 (517) 393-1009	WAMY P.O. Box 458	38821 (601) 256-9725
WITL-FM P.O. Box WITL	48910 (517) 393-1010	WBLE P.O. Box 73	38606 (601) 563-7266
WTHM 292 W. Nepessing St.	48446 (313) 664-8555	WXGR P.O. Box 22	39520 (601) 467-5452
WSMA 5300 Marine City Hwy	48039 (313) 765-8893	WVMI P.O. Box 4606	39531 (601) 388-2323
WCEN-FM P.O. Box 407	48858 (517) 773-5959	WRKN P.O. Box 145	39042 (601) 825-5045
WMUS P.O. Box 5260	49445 (616) 744-1671	WCHJ 210 W Court St.	39601 (601) 833-6221
WMUS-FM P.O. Box 5260	49445 (616) 744-1671	WJRL P.O. Drawer 598	38916 (601) 628-5130
WAOP P.O. Box 980	49078 (616) 692-6851	WZZB P.O. Box 310	39631 (601) 645-5311
WKQC-FM P.O. Box 17776	48605 (517) 752-8161	WZZB-FM P.O. Box 310	39631 (601) 645-5311
WSJM P.O. Box 107	49085 (616) 983-3992	WRDC Hwy. 61 N.	38732 (601) 843-1400
WMIC 19 S. Elk	48471 (313) 648-2700	WFFF P.O. Box 550	39429 (601) 736-1360
WSUE-FM P.O. Box 1230	49783 (906) 632-6369	WACR-FM P.O. Box 1078	39701 (601) 328-1050
WDEE 21700 Northwestern Hwy.	48075 (313) 557-1500	WMBC P.O. Box 707	39701 (601) 328-1400
WKJC-FM P.O. Box 549	48763 (517) 362-3417	WADI-FM P.O. Box 664	38834 (601) 287-3101
WTCM-FM 314 E. Front St.	49684 (616) 947-7075	WCHA P.O. Box 471	38834 (601) 286-5575
WSDS 580 W. Clark Rd.	48197 (313) 484-1480	WBSJ-FM P.O. Drawer F	39437 (601) 477-8526
WZND FM P.O. Box 106	49464 (616) 772-2144	WEPA P.O. Box 710	39744 (601) 258-7170
		WMAG P.O. Box 1539	39074 (601) 469-3701
KKIN P.O. Box 930	56431 (218) 927-2742	WFTO P.O. Box 547	38843 (601) 862-3191
KCMT-FM 720 Hawthorne St.	56308 (612) 763-5166	WGVM P.O. Box 1438	38701 (601) 334-4559
KAUS-FM P.O. Box 159	55912 (507) 437-7666	WNAG 407 Mound St.	38901 (601) 226-1400
KVLR-FM P.O. Box 746	56501 (218) 847-5624	WGUF 1505 24th Ave.	39501 (601) 863-1130
KAOH P.O. Box 6167	55806 (218) 728-6421	WBKH P.O. Box 1508	39402 (601) 582-8224
KRAD P.O. Box 560	56721 (218) 773-2424	WFOR 2414 W 7th St.	39401 (601) 544-1400
KRAD-FM P.O. Box 560	56721 (218) 773-2424	*WJQS P.O. Box 22604	39205 (601) 948-2401
KSUM P.O. Box 491	56031 (507) 235-5595	KZOZ-FM P.O. Box A	39090 (601) 289-1050
KDHL 601 Central Ave.	55021 (507) 334-4345	WLAU P.O. Box 167	39440 (601) 649-1430
KBRF P.O. Box 494	56537 (218) 736-7596	WLSM P.O. Box 111	39339 (601) 773-3481
WKKQ P.O. Box 1060	55746 (218) 262-4545	WRBE P.O. Box 827	39452 (601) 947-8151
KYSM-FM P.O. Box 1240	56001 (507) 345-4573	WAKK P.O. Box 1143	39648 (601) 684-4116
KTCR 3701 Winnetka Ave. N.	55427 (612) 544-1558	WOKK P.O. Box 5797	39301 (601) 693-2661
KTCR-FM 3800 Minnehaha Ave. S.	55406 (612) 722-2222	WGUD-FM P.O. Box 307	39567 (601) 475-2111
WDGY 10332 Bloomington Fwy.	55420 (612) 881-2633	WMIS 20 E Franklin St.	39120 (601) 442-2522
WLLO 730 Midwest Plaza	55402 (612) 338-1330	WOKM-FM P.O. Box 808	38652 (601) 534-8133
KVDX-FM P.O. Box 97	56560 (218) 233-1522	WCIS P.O. Box 1789	39567 (601) 762-1821
KMRS P.O. Box 231	56267 (612) 589-3131	WRJW P.O. Box 849	39166 (601) 798-4835
KCHK Rt. 2 Box 421	56071 (612) 758-2571	WSEL P.O. Box 240	38863 (601) 489-1440

RO — CBS/CURB — 17

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SAI/Cincinnati
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(continued on page 22)



**America's leading* country
music station is
in New York.**

In the last nationwide Arbitron sweep, Fall 1981, WHN had the highest cumulative share of all country music stations, Mon-Sun, 6AM-12 Midnight, Metro, Total Cume Persons 12². All data are estimates and subject to survey limitations.

WHN

A MUTUAL STATION

COUNTRY RADIO

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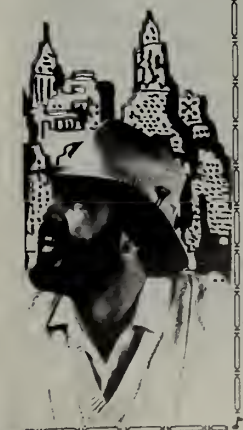
RB/Nashville
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SAI/Cincinnati
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(continued on page 22)

Radio Seminar



KYNN	615 N. 90th	Omaha	68141	(402) 392-1490	WFLC-FM	P.O. Box 155	Canandalgua	14424	(716) 394-1550
KYNN-FM	615 N. 90th	Omaha	68141	(402) 392-1490	WKRT	292 Tompkins St.	Cortland	13045	(607) 756-2828
KBRX	P.O. Box 150	O'Neill	68763	(402) 336-1612	WBZU	15 Water St.	Fredonia	14063	(716) 672-2157
KNLV	P.O. Box 268	Ord	68862	(308) 728-3263	WQIX-FM	P.O. Box 288	Horseheads	14845	(607) 739-0771
KEYR	P.O. Box 1263	Scottsbluff	69361	(308) 632-4119	WHUG-FM	P.O. Box 1199	Jamestown	14701	(716) 664-2313
KNEB-FM	P.O. Box 239	Scottsbluff	69361	(308) 632-7121	WXRL	5360 William St.	Lancaster	14086	(716) 681-1313
KVSH	126 W. 3rd St.	Valentine	69201	(402) 378-2400	*WHN	400 Park Ave.	New York	10022	(212) 888-1000
		NEVADA			WEBO	119 McMaster St.	Owego	13827	(607) 687-0371
		Carson City	89701	(702) 882-6263	WKDR	91 Margaret St.	Plattsburgh	12901	(518) 561-7600
		Fallon	89406	(702) 423-2243	WADR	9579 Main St.	Remsen	13438	(315) 831-3941
		Las Vegas	89109	(702) 732-1363	WNYS	360 East Ave.	Rochester	14604	(716) 232-3700
		Las Vegas	89109	(702) 732-7753	WSCP	9190 Main St.	Sandy Creek	13145	(315) 387-3400
		Reno	89510	(702) 322-1340	WUTO	288 Genesee St.	Utica	13502	(315) 797-7292
		Reno	89505	(707) 329-9261	WDLA	P.O. Box 58	Walton	13856	(607) 865-4321
		NEW HAMPSHIRE			WDLA-FM	P.O. Box 58	Walton	13856	(607) 865-4321
		Dover	03820	(603) 742-7059	WNCO-FM	P.O. Box 63	Watertown	13601	(315) 788-2390
		NEW JERSEY			WKHK-FM	41-30 58th St.	Woodside	11377	(212) 335-1700
		Hammonton	08037	(609) 561-1900	*WWNC	P.O. Box 6447	Asheville	28806	(704) 253-3835
		Hammononton	08037	(609) 561-1900	WPCM-FM	P.O. Box 1119	Burlington	27215	(919) 584-0126
		Newton	07860	(201) 383-3400	WPTL	P.O. Box 471	Canton	28716	(704) 648-3576
		Stirling	07980	(201) 647-4400	WAME	P.O. Box 1008	Charlotte	28231	(704) 377-5551
		Washington	07382	(201) 689-1580	WIST	P.O. Box 9456	Charlotte	28299	(704) 376-3511
		NEW MEXICO			WQCC	1402 E. Morehead St.	Charlotte	28204	(704) 372-1540
		Alamogordo	88310	(505) 437-1505	WSOC-FM	P.O. Box 34665	Charlotte	28212	(704) 372-0930
		Albuquerque	87109	(505) 881-5333	WCSL	P.O. Box 367	Cherryville	28021	(704) 435-3297
		Albuquerque	87103	(505) 765-5400	WHYP	P.O. Box 628	Clayton	27520	(919) 553-6136
		Albuquerque	57110	(505) 266-5833	WTK	P.O. Box 1571	Durham	27702	(919) 477-7351
		Albuquerque	87190	(505) 884-5833	WCBX	P.O. Box A	Eden	27288	(919) 623-3121
		Artesia	88210	(505) 746-2751	*WBXB-FM	P.O. Box O	Edentown	27932	(919) 482-3200
		Carlsbad	88220	(505) 887-5521	WGHB	P.O. Box 229	Farmville	27828	(919) 753-4122
		Clovis	88101	(505) 783-5511	WFAL	P.O. Box 649	Fayetteville	28302	(919) 483-0393
		Clovis	88101	(505) 782-4411	WFNC	P.O. Box 35297	Fayetteville	28303	(919) 867-3131
		Espanola	87533	(505) 753-2201	WBBO-FM	W. Main St.	Forest City	28043	(704) 245-4205
		Gallup	87301	(505) 863-4444	WFSC	P.O. Box 470	Franklin	28734	(704) 524-4418
		Hobbs	88240	(505) 393-1551	WAKS	P.O. Box 588	Fuquay	27526	(919) 552-2263
		La Cruces	88001	(505) 524-8558	WLTC	P.O. Box 3927	Gastonia	28052	(704) 865-1280
		Lovington	88260	(505) 396-2244	WFMC	P.O. Box 2008	Goldsboro	27530	(919) 734-4211
		Lovington	88260	(505) 396-2244	WSML	P.O. Box 900	Graham	27523	(919) 227-4254
		Portales	88130	(505) 356-6681	WKJK	P.O. Box 486	Granite Falls	28630	(704) 396-3361
		Roswell	88201	(505) 622-0290	WKDX	P.O. Box 826	Hamlet	28345	(919) 582-2653
		Santa Fe	87502	(505) 471-2311	WXNC-FM	P.O. Box 1240	Henderson	27536	(919) 438-8111
		Silver City	88061	(505) 388-1958	WKIT-FM	P.O. Box 2470	Hendersonville	28793	(704) 693-4193
		Tucumcari	88401	(505) 461-0522	WIRC	P.O. Box 938	Hickory	28601	(704) 332-4130
		Tucumcari	88401	(505) 461-0522	WOKX	P.O. Box 2808	High Point	27261	(919) 869-0101
		NEW YORK			WLAS	P.O. Box 760	Jacksonville	28540	(919) 347-4111
		Albany	12206	(518) 482-8614	WRCM-FM	P.O. Box A.J.	Jacksonville	28540	(919) 455-2202
		Albany	12201	(518) 283-4900	WKTE	P.O. Box 465	King	27021	(919) 983-3111
		Albany	12203	(518) 449-1460	WKMT	P.O. Box 669	Kings Mountain	28056	(704) 739-3671
		Baldwinsville	13027	(315) 635-3971	WRNS-FM	P.O. Box 609	Kinston	28501	(919) 522-1978
		Baldwinsville	13027	(315) 635-3971	WBUY	P.O. Box 668	Lexington	27292	(704) 241-2736
		Baldwinsville	13027	(315) 635-3971	WJSK-FM	P.O. Box 1056	Lumberton	28358	(919) 738-4771
		Batavia	14020	(716) 344-1490	WDSL	P.O. Box 404	Mocksville	27028	(704) 634-2177
		Binghamton	13902	(607) 722-3437	WIXE	P.O. Box 1007	Monroe	28110	(704) 289-2525
		Buffalo	14202	(716) 854-1120	WHIP	P.O. Box 600	Mooreville	28115	(704) 664-5051

Thanks for your support!
Love, David and Shelly

DAVID FRIZZELL & SHELLEY WEST
Includes
You're The Reason God Made Oklahoma
A Texas State Of Mind

Carryin' On The Family Names

BSK 3555

Produced by Snuff Garrett and Steve Dorff

The David Frizzell & Shelly West Album
Includes
Another Honky-Tonk Night On Broadway
Just Before Dawn/I Just Came Here To Dance

BSK 3643

Produced by Snuff Garrett and Steve Dorff, an Eastwood Garrett Music Production



On Warner/Viva Records & Tapes. Management: Jackson Brumley.



CASH BOX TOP 100 COUNTRY

February 27, 1982

- 1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210) 4 13
- 2 SHINE
- 3 MOUN
- 4 DO MI
- 5 I JUST THE N
- 6 BLUE
- 7 BOBB
- 8 ONLY T.G. SH
- 9 SHE L
- 10 ONLY
- 11 BIG C
- 12 THE V
- 13 IF YO ME (Y THE K
- 14 THE C
- 15 EVER L
- 16 ANOT
- 17 TENN
- 18 MIS'R
- 19 SAME
- 20 LORD GOOD
- 21 THRO
- 22 BE TH JOH
- 23 A CO
- 24 NO RI CO
- 25 WHEN
- 26 I LIE
- 27 IF YO A STF COMI
- 28 SWEE
- 29 INNO
- 30 ANOT ON BI
- 31 LIES
- 32 CRYII YOU
- 33 WATC

- 34 AFTER THE LOVE SLIPS AWAY EARL THOMAS CONLEY (RCA PB-13053) 42 2
- 35 DON'T EVER LEAVE ME AGAIN

- 69 I'D LOVE YOU TO WANT ME NARVEL FELTS (Lobo 111) 80 3
- 70 THE CUBE

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

Station	Address	City	State	Zip	Phone
WVNC	P.O. Box 969	Morgentown	MD	28655	(704) 437-0521
WKRK	Rt. 1 Box 22	Murphy	NC	28906	(704) 837-6200
WAZZ-FM	P.O. Box 2684	New Bern	NC	28560	(919) 837-6144
WBIC	P.O. Box 3436	New Bern	NC	28560	(919) 833-0242
WKBC	P.O. Box 938	New Wilkesboro	NC	28659	(919) 667-2221
WKBO	P.O. Box 1000	Raleigh	NC	27602	(919) 772-1000
WYNA	P.O. Box 30099	Raleigh	NC	27622	(919) 782-9233
WREV	P.O. Box 1050	Reidsville	NC	27320	(919) 349-2986
WPTM-FM	P.O. Box 910	Roanoke Replds	NC	27870	(919) 536-3115
WFMA-FM	P.O. Box 4005	Rocky Mount	NC	27801	(919) 377-8810
WKRX-FM	P.O. Box 1176	Roxboro	NC	27573	(919) 599-0266
WRDX-FM	P.O. Box 4157	Sallsbury	NC	28144	(704) 636-3811
WWGP	P.O. Drawer R	Sanford	NC	27337	(919) 775-3525
WBZB	P.O. Box 1	Selme	NC	27576	(919) 965-3753
WDZD-FM	P.O. Box 346	Shalotte	NC	28459	(919) 754-3171
WVCB	Main St.	Shalotte	NC	28459	(919) 754-3171
WOHS	P.O. Box 1590	Shelby	NC	28150	(704) 482-4510
WMPM	P.O. Box 240	Smithfield	NC	27577	(919) 934-2434
WCOK	P.O. Box 637	Sparta	NC	28675	(919) 372-8231
WDBM	P.O. Box 1027	Statesville	NC	28677	(704) 872-2455
WFMX-FM	1117 Radio Rd	Statesville	NC	28677	(704) 872-6348
WNCR	P.O. Box 26	St. Pauls	NC	28384	(919) 865-3131
WKSM-FM	P.O. Box 127	Tabor City	NC	28463	(919) 653-2131
WKTC-FM	P.O. Box 100	Tarboro	NC	27886	(919) 823-2191
WTLK	P.O. Box 847	Taylorsville	NC	28681	(704) 632-4214
WETC	P.O. Box 280	Wendell	NC	27591	(919) 269-6113
WTXY	P.O. Box 1038	Whiteville	NC	28472	(919) 642-8214
WKLM	118 Princess St.	Wilmington	NC	28401	(919) 763-4633
WWQQ-FM	P.O. Box 1889	Wilmington	NC	28402	(919) 763-6363
WLLY	210 Beacon St.	Wilson	NC	27893	(919) 237-5171
WBTE	P.O. Box 509	Windsor	NC	27983	(919) 794-3131
WSMX	P.O. Box 5197	Winston-Salem	NC	27103	(919) 765-1551
WTOR-FM	P.O. Box 3018	Winston-Salem	NC	27102	(919) 727-8860
WYDK	P.O. Box 998	Yadkinville	NC	27055	(919) 679-2063
WYNC	P.O. Box 686	Yanceyville	NC	27379	(919) 694-9219
NORTH DAKOTA					
KBMR	P.O. Box 123	Bismarck	ND	58501	(701) 255-1234
KLTC	P.O. Box 1477	Dickinson	ND	58601	(701) 227-1959
KFGO	1020 S. 25th St.	Fargo	ND	58108	(701) 237-5346
KNDC	P.O. Box 151	Hettinger	ND	58639	(701) 567-2421
KSJB	212 1st Ave. S.	Jamestown	ND	58401	(701) 252-3570
KNDK	P.O. Box 182	Langdon	ND	58249	(701) 256-2146
KMAV	P.O. Box 29	Mayville	ND	58257	(701) 786-2006
KMAV-FM	P.O. Box 29	Mayville	ND	58257	(701) 786-2006
KCJB	P.O. Box 1686	Minot	ND	58701	(701) 852-0361
KTYN	P.O. Box 637	Minot	ND	58701	(701) 852-0301
KDDR	P.O. Box 411	Oakes	ND	58474	(701) 342-2187
KTGO	P.O. Box 456	Tloga	ND	58852	(701) 664-3322
KKWB-FM	P.O. Box 1101	Wahpeton	ND	58075	(701) 642-8747
KEYZ	P.O. Box 1367	Williston	ND	58801	(701) 572-5371
OHIO					
WVSLR	369 S. Portage Path	Akron	OH	44320	(216) 535-6165
WNCO-FM	P.O. Box 311	Ashland	OH	44805	(419) 289-2605
WOUB-FM	9 S. College St.	Athens	OH	45701	(614) 594-5321
WBNO	P.O. Box 603	Bryan	OH	43506	(419) 636-3175
WNYN	1515 Cleveland Ave. NW	Canton	OH	44703	(216) 456-8396
WBEX-FM	P.O. Box 244	Chillicothe	OH	45601	(614) 773-2244
WCLU	P.O. Box 1320	Cincinnati	OH	45242	(606) 581-4950
WKRC	1906 Highland Ave.	Cincinnati	OH	45219	(513) 381-5500
WVSAI	W. 8th St. & Matson Pl.	Cincinnati	OH	45204	(513) 251-5700
WVSAI-FM	W. 8th St. & Matson Pl	Cincinnati	OH	45204	(513) 251-5700
WUBE	P.O. Box 1232	Cincinnati	OH	45201	(513) 621-6960
WUBE-FM	P.O. Box 1232	Cincinnati	OH	45201	(513) 621-6960
WHK	Cleveland Plaza	Cleveland	OH	44115	(216) 781-1420
WKSW-FM	1 Playhouse Sq.	Cleveland	OH	44115	(216) 696-2455
WMNI	Southern Hotel	Columbus	OH	43215	(614) 221-1354
WWOW	211 1/2 Main St.	Coneaut	OH	44030	(216) 593-2233
WGXM-FM	2251 Timberlane Ave.	Dayton	OH	45414	(513) 275-8434
WONE	11 S. Wilkinson St.	Dayton	OH	45402	(513) 244-1501
WELA-FM	P.O. Box 949	East Liverpool	OH	43920	(216) 385-1040
WHMO-FM	101 W. Sandusky	Findlay	OH	45840	(419) 422-4545
WURD-FM	P.O. Box 222	Georgetown	OH	45121	(513) 378-6151
WITO-FM	P.O. Box 292	Ironton	OH	45638	(614) 532-1922
WLMJ	P.O. Box 72	Jackson	OH	45640	(614) 286-2141
WWWJ-FM	P.O. Box 373	Johnstown	OH	43031	(614) 967-6776
WKNT	P.O. Box 629	Kent	OH	44240	(216) 673-2323
WHOK-FM	1660 Lancaster-Columbus	Lancaster	PA	43130	(614) 653-4373
WIMA-FM	667 W. Merkel St.	Lime	PA	45801	(419) 228-7515
WMOA	925 Lancaster St.	Merlette	PA	45750	(614) 373-1490
WMPO-FM	P.O. Box 71	Middleport	PA	45760	(614) 992-5355
WNIO	P.O. Box 625	Niles	PA	44406	(216) 545-4024
WOBL	P.O. Box 277	Oberlin	PA	44074	(216) 774-1570
WPAY	P.O. Box 951	Portsmouth	PA	45662	(614) 353-5176
WOXK-FM	300 E. State St.	Salem	PA	44480	(216) 337-9544
WBLY	1711 W. Main St.	Springfield	PA	45504	(513) 324-5643
WTDOT	3225 Arlington Ave.	Toledo	PA	43614	(419) 385-2507
WBTC	2305 N. Water St.	Uhrichsville	PA	44683	(614) 922-2700
WXIC	P.O. Box 227	Waverly	PA	45690	(614) 947-2166
OKLAHOMA					
KALV	P.O. Box 84	Alve	OK	73717	(405) 327-1430
KRPT	P.O. Box 969	Anedarko	OK	73005	(405) 247-6682
KKAJ-FM	P.O. Box 488	Ardmore	OK	73401	(405) 226-0421
KRRO-FM	P.O. Box 991	Ardmore	OK	73401	(405) 226-2056
KREK-FM	P.O. Box 1280	Bristow	OK	74010	(918) 367-5501
KXXX-FM	P.O. Box 1268	Chickasha	OK	73018	(405) 224-1604
KWPR	P.O. Box 1147	Cieremore	OK	74017	(918) 341-1281
KRHD	1701 Pine	Duncan	OK	73533	(405) 255-1350
KKLR-FM	P.O. Box 686	Edmond	OK	73034	(405) 348-9898
KCAN	P.O. Box 1460	Eirano	OK	73036	(405) 262-4248
KNID-FM	P.O. Box 952	Enid	OK	73701	(405) 237-5643
KCES-FM	Rt. 4, Box 1290	Eufaula	OK	74432	(918) 689-3263
KGYN	P.O. Box 130	Guymon	OK	73942	(405) 338-6533
KHEN	P.O. Box 969	Henryetta	OK	74437	(918) 652-3308
KHEN-FM	P.O. Box 969	Henryetta	OK	74437	(918) 652-3308
KTJS	P.O. Box 311	Hobart	OK	73651	(405) 726-2420
KBEL	P.O. Box 418	Idabel	OK	74745	(405) 286-3092
KLAW-FM	318 Security Band Bldg.	Lawton	OK	73501	(405) 357-2860
KMAD	P.O. Box 576	Madill	OK	73446	(405) 795-2345
KNEB	P.O. Box 1058	McAlester	OK	74501	(918) 423-1460
KGCL	P.O. Box 511	Miami	OK	74354	(918) 542-3303
KMUS	P.O. Box 128	Muskogee	OK	74401	(918) 682-2488
WNAD	4000 W. Indian Hills Rd.	Norman	OK	73069	(405) 329-0640
KEBC-FM	P.O. Box 94580	Oklahoma City	OK	73143	(405) 631-7501
KOCY	101 NE 28th	Oklahoma City	OK	73105	(405) 528-5543
KOMA	P.O. Box 1520	Oklahoma City	OK	73101	(405) 794-1573
KOKL	P.O. Box 756	Okmulgee	OK	74447	(918) 756-3646
KVLH	P.O. Box 610	Pauls Valley	OK	73075	(405) 238-3314
KINB-FM	P.O. Box H	Poteau	OK	74953	(918) 647-2127
KLCO	P.O. Box 520	Poteau	OK	74953	(918) 647-2288
KRBB	P.O. Box 666	Sallisaw	OK	74955	(918) 775-9109
KTIQ	517 S. Muskogee Ave.	Tahlequah	OK	74464	(918) 456-2511
KTOW	P.O. Box 637	Tulsa	OK	74135	(918) 622-6044
KTOW-FM	P.O. Box 637	Tulsa	OK	74135	(918) 622-6044
KVOO	P.O. Box 1349	Tulsa	OK	74101	(918) 743-7814
KWEN	1502 South Boulder	Tulsa	OK	74119	(918) 587-9500
KWOK	P.O. Box 219	Wagoner	OK	74467	(918) 485-2186
OREGON					
KRKT	1207 E. 9th	Albany	OR	97321	(503) 926-8628
KRKT-FM	1207 E. 9th	Albany	OR	97321	(503) 926-8628
KCMX	P.O. Box 128	Ashland	OR	97520	(503) 482-2211
KVAS	1490 Marine Dr.	Astoria	OR	97103	(503) 325-6221
KICE-FM	P.O. Box 751	Bend	OR	97701	(503) 388-3300
KRNS	P.O. Box 271	Burns	OR	97720	(503) 573-6300
KEED	1245 Charnelton	Eugene	OR	97401	(503) 344-1457
KUGN-FM	P.O. Box 590	Eugene	OR	97440	(503) 485-5846
KRDR	P.O. Box 32	Gresham	OR	97030	(503) 667-1230
KOHU	P.O. Box 145	Hermiston	OR	97838	(503) 567-6500
KLAD	P.O. Box 969	Klamath Falls	OR	97601	(503) 882-8833
KQIK	Rt. 2, Box 46	Lakeview	OR	97630	(503) 947-3351
KSHA	P.O. Box 4550	Medford	OR	97501	(503) 772-8600
KTDO	P.O. Box 910	Newport	OR	97365	(503) 336-2252
KBBR	P.O. Box 308	North Bend	OR	97459	(503) 756-5108
KYET	P.O. Box 157	Ontario	OR	97914	(503) 889-3158
KTXI	P.O. Box 579	Pendleton	OR	97801	(503) 276-1311
KJIB-FM	931 S.W. King St.	Portland	OR	97205	(503) 228-4393
KWJJ	931 SW King	Portland	OR	97205	(503) 228-4393
KYTE	2040 SW 1st	Portland	OR	97201	(503) 222-1841
KPRB	P.O. Box 1240	Redmond	OR	97756	(503) 548-5101
KRNR	P.O. Box 910	Roseburg	OR	97470	(503) 673-5553
KOHI	P.O. Box 398	Saint Helens	OR	97051	(503) 397-1600
KGAY	P.O. Box 1430	Salem	OR	97308	(503) 581-1430
WHOL	P.O. Box 358	Allentown	OR	18105	(215) 434-4801

A Country Boy (Bocephus)
 A Little Bit Crazy (Milene)
 Across The Borderline (C)
 After The Love (Blue Box)
 Listening — ASCAP)
 All I'm Missing (Bibo c/o)
 An Afternoon (Nashcel —
 ASCAP)
 And Then Some (House)
 U.S. by Cannada By C)
 Another Honky-Tonk (Pe)
 Another Sleepless Night
 Bandera, Texas (Keithlee)
 Be There (Chappell/Inter)
 Best Of Friends (Duchest)
 Big City (Shade Tree — E)
 Blue Eyes (September —
 Blue Moon (Hotwire/Atta)
 Bobbie Sue (House of Gc
 — ASCAP)
 Born With The Blues (Ha)
 But It's Cheating (Terrac)
 Busted (Tree — BMI) ...
 Could It Be Love (Gee St)
 Crying My Heart (Cedar)
 Diamonds In The Stars (I)
 Divorcee (Chappell — A)
 Do Me With (Jack & Bill)
 Don't Come Knockin' (Ce)
 Don't Ever Leave Me Ag

COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's perfor-

MOST ADDED COUNTRY SINGLES

1. **SINGLE WOMEN** — **DOLLY PARTON** — RCA — 54 ADDS.
2. **DON'T LOOK BACK** — **GARY MORRIS** — WARNER BROS. — 43 ADDS.
3. **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)** — **GENE WATSON** — MCA — 28 ADDS.
4. **SOMEDAY SOON** — **MOE BANDY** — COLUMBIA — 26 ADDS.
5. **BUSTED** — **JOHN CONLEE** — MCA — 26 ADDS.
6. **IT'S A LONG WAY TO DAYTONA** — **MEL TILLIS** — ELEKTRA — 25 ADDS.
7. **YOU'RE NOT EASY TO FORGET** — **DOTTIE WEST** — LIBERTY — 19 ADDS.
8. **I'VE JUST SEEN A FACE** — **CALAMITY JANE** — COLUMBIA — 17 ADDS.

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

WSAN	P.O. Box 568	Allentown	18105	(814) 944-9476	WKDY	P.O. Box 5035	Spartanburg	29304	(803) 583-2727
WVAM	P.O. Box 1827	Altoona	16803	(814) 944-9456	WAZS	P.O. Box 859	Summerville	29483	(803) 873-2691
WASP	P.O. Box 270	Brownsville	15417	(412) 785-3450	WFIG	P.O. Box 38	Sumter	29150	(803) 495-2575
WHYL	1013 S. Hanover St.	Carlisle	17013	(717) 249-1717	WYAK	P.O. Box A	Surfside Beach	29577	(803) 651-7936
WCBG	Broadcast Bldg.	Chambersburg	17201	(717) 263-4131	WYAK-FM	P.O. Box A	Surfside Beach	29577	(803) 651-7936
WPDC	P.O. Box 1600	Elizabethtown	17022	(717) 367-7700	WGOG	P.O. Box 278	Walhalla	29691	(803) 638-3616
WRKZ-FM	P.O. Box 1600	Elizabethtown	17022	(717) 367-7700					
WFEM-FM	226-5th St.	Ellwood City	16117	(412) 758-5466					
WIOV-FM	P.O. Box 430	Ephrata	17522	(717) 738-1191					
WLKK	471 Robinson Rd. W	Erie	16599	(814) 868-9656					
WSKE	P.O. Box 187	Everett	15537	(814) 652-2600					
WOKU-FM	245 Brown St.	Greensburg	15601	(412) 834-0600					
WCMB	P.O. Box 3433	Harrisburg	17105	(717) 763-7020					
WJAC	Hickory Ln.	Johnstown	15907	(814) 255-5831					
WWBR	1724 Scalp Ave.	Johnstown	15904	(814) 467-6644					
WCNS	317 Depot St.	Latrobe	15650	(412) 537-3338					
WVLV	P.O. Box 940	Lebanon	17042	(717) 273-2611					
WBPZ-FM	132 1/2 E. Main St.	Lock Haven	17745	(717) 748-4038					
WVFC	P.O. Box 1530	McConnellsburg	17233	(717) 484-3117					
WIXZ	400 Lincoln Hwy. East	McKeesport	15035	(412) 566-1360					
WVWC-FM	333 Chestnut St.	Mifflinburg	17844	(717) 966-1777					
WBZY	Kennedy Sq. W	New Castle	16101	(412) 656-1140					
WHYP	10325 W. Main Rd.	North East	16428	(814) 725-9664					
WHYP-FM	10325 W. Main Rd.	North East	16428	(814) 725-9664					
WRCP	2043 Locust St.	Philadelphia	19103	(215) 564-2300					
WFIL-FM	440 Domino Ln.	Philadelphia	19104	(215) 482-7000					
WUSL	440 Domino Ln.	Philadelphia	19104	(215) 483-8900					
WPHR	P.O. Box 361	Philipsburg	16866	(814) 342-2300					
WDSY-FM	107 6th St. Fulton Bldg.	Pittsburgh	15222	(412) 471-9950					
WEEP	107 6th St.	Pittsburgh	15222	(412) 471-9950					
WHUM	P.O. Box 1657	Reading	19603	(215) 376-3987					
WTMX-FM	Main & Broad Sts.	Ridgway	15853	(814) 773-3166					
WKMC	P.O. Box 191	Roaring Spring	16673	(814) 224-2151					
WGBI	1000 Wyoming Ave.	Scranton	18509	(717) 961-2222					
WGMR-FM	P.O. Box 247	Tyrone	16886	(814) 684-3200					
WAYZ	33 E. Main St.	Waynesboro	17268	(717) 762-3138					
WAYZ-FM	33 E. Main St.	Waynesboro	17268	(717) 762-3138					
WBAX	One Broadcast Plaza	Wilkes-Barre	18703	(717) 288-7575					
WNOW	P.O. Box 1747	York	17405	(717) 755-1049					
		RHODE ISLAND	02914	(401) 438-6110					
WHIM	115 Eastern Ave.	Providence							
		SOUTH CAROLINA							
WAKN	P.O. Box 870	Aiken	29801	(803) 649-7993					
WAIM	P.O. Box 650	Anderson	29622	(803) 226-1511					
WWBD	P.O. Box 543	Bamberg	29003	(803) 245-2411					
WBEO	3040 Boundary St.	Beaufort	29902	(803) 524-3050					
WBEO-FM	3040 Boundary St.	Beaufort	29902	(803) 524-3050					
WPUB	P.O. Box 753	Camden	29020	(803) 432-1130					
WCAY	2334 Edmund Rd.	Cayce	29033	(803) 796-1850					
WEZL-FM	2334 Edmund Rd.	Cayce	29033	(803) 796-1850					
WEZL-FM	P.O. Box Z	Charleston	29402	(803) 884-2534					
WCOS-AM/FMP	P.O. Box 748	Columbia	29202	(803) 256-7348					
WXAP	P.O. Box 50568	Columbia	29250	(803) 776-1230					
WJXY	P.O. Box 1207	Conway	29526	(803) 397-3666					
WDAR	P.O. Box 811	Darlington	29532	(803) 393-4081					
WELP-FM	P.O. Box 667	Easley	29640	(803) 859-4401					
WFIS	P.O. Box 156	Fountain Inn	29644	(803) 963-5991					
WSHG-FM	P.O. Drawer 1400	Georgetown	29440	(803) 546-4161					
WESC	233 W. Stone Ave.	Greenville	29602	(803) 242-4660					
WESC-FM	233 W. Stone Ave.	Greenville	29602	(803) 242-4660					
WMTY	Rt. 11 Box 98	Greenwood	29846	(803) 223-4300					
WEAB	P.O. Box 549	Greer	29651	(803) 877-1821					
WBHC	P.O. Box 686	Hampton	29924	(803) 943-2831					
WDKD	P.O. Box 525	Kingstree	29556	(803) 382-2361					
WLCM	103 S. Catawba St	Lancaster	29715	(803) 283-2051					
WVAP	P.O. Box 1	Langley	29831	(803) 593-3915					
WLBG	P.O. Box 269	Laurens	29360	(803) 984-3511					
WATP-FM	P.O. Box 1103	Marion	29571	(803) 423-5971					
WBER	P.O. Box 67	Moncks Corner	29461	(803) 899-2195					
WKMG	P.O. Box 70	Newberry	29118	(803) 276-2507					
WTND	P.O. Box 730	Orangeburg	29115	(803) 534-1301					
WCPL-FM	P.O. Box 5	Pageland	29728	(803) 672-7839					
WTYC	P.O. Box 1091	Rock Hill	29730	(803) 366-4148					
WQJZ-FM	P.O. Box 903/904	Saint George	29477	(803) 563-4371					

Cash Box Chart Methodology

The Cash Box Top 100 Country Singles chart is based on a quantitative analysis of playlist reports from 105 country radio stations across the country, plus 33 sales reports representative of individual markets. The purpose of the following is to describe the preparation of the most authoritative country music chart in the industry.

Every week, Cash Box contacts radio reporters, logging the top 15 records, debuts to the chart, new additions to the playlist and five point moves within the top 50 records. Each report is documented and made available to artists, promoters, record labels, publishers, writers and all industry personnel concerned with the activity of a record. Cash Box has adopted this open chart measure to allow the industry to scrutinize and evaluate the progress of a record as we do.

For a record to debut on the Top 100 Country chart it must receive at least 15 radio reports within a two-week period. This means that the stations must either add the single or jump it five or more points.

To debut with a bullet, a record has to garner at least 15 radio reports in a single week. The more reports, the higher the record will debut.

Once a record is on the chart, the number of reports needed to receive a bullet is determined by its position on the chart. The higher the chart position, the more reports it takes to bullet.

Taking this analysis a step further, a record that appears between positions 100 to 76 needs 15 reports for a bullet. For records between 75 and 61, 20 reports are required for a bullet; from 60 to 51, 25 reports; from 50 to 41, 30 reports; from 40 to 31, 35 reports; from 30 to 21, 45 reports; from 20 to 11, 50 reports; and records in the top 10 need 55 reports for a bullet.

The chart also reflects sales data reported to Cash Box from a broad cross-section of retailers, rack jobbers and one-stops. For example if a record falls short of the required number of radio reports for a bullet, but shows exceptionally strong sales support, we weigh the sales information in determining whether the record receives a bullet. Conversely, if a record in the top 30 shows ample radio support but lacks the sales reports corresponding to its chart position, we take that into consideration also.

INSTANT ACTION

JIM STORIE

"DIG A LITTLE DEEPER"
(LS-190)

PICK HIT IN
B/B & C/B

PRODUCED BY:
JOHNNY ELGIN AND RICK DAVIS

PROMOTION BY JOHNNY ELGIN AND RICK DAVIS



Radio Seminar



CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20
Chart

Weeks
On
2/20
Chart

Weeks
On
2/20
Chart

1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
35 DON'T EVER LEAVE ME AGAIN
VERNON BROWN (RCA) 37 7

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 80 3
70 THE CUBE
BOB WYLER (MCA) 79 1

2 SHINE

3 MOUNTAIN

4 DO ME

5 I JUST WANT THE MAN

6 BLUE

7 BOBBY

8 ONLY

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YOU ME (Y THEK

14 THE C

15 EVER

16 ANOT

17 TENN

18 MIS'R

19 SAME

20 LORD GOOL

21 THRO

22 BE T

23 A COI

24 NO RI

25 WHEN

26 I LIE

27 IF YOU A STF COMI

28 SWEE

29 INNOI

30 ANOT ON BI

31 LIES

32 CRYII YOU

33 WATC

1982 COUNTRY RADIO DIRECTORY

Country Music Stations

WMTN P.O. Box 70	Morristown 37814	(615) 586-7993	KCLT P.O. Box 240	Lockhart 78644	(512) 398-3485
WMCCT 1211 N. Church St.	Mountain City 37683	(615) 727-6701	KEES Rt. 4 Box 531	Longview 75601	(214) 753-0411
WMTS P.O. Box 860	Murfreesboro 37130	(615) 893-6611	KYKX-FM P.O. Box 2727	Longview 75606	(214) 757-2662
WJRB 48 Music Sq. E.	Nashville 37203	(615) 244-7300	KEND 2112 Broadway	Lubbock 79401	(806) 747-0101
WKDA 1202 Stahlman Bldg	Nashville 37201	(615) 254-1355	KFYO P.O. Box 64670	Lubbock 79401	(806) 797-7979
WSIX-FM 441 Murfreesboro Rd.	Nashville 37210	(615) 259-2200	KLLL 1314 50th	Lubbock 79412	(806) 763-1911
WSM P.O. Box 100	Nashville 37202	(615) 794-2244	KLLL-FM 1314 50th	Lubbock 79412	(806) 763-1911
WLK Rt. 1	Newport 37821	(615) 623-3095	KSPL P.O. Box 585	Lufkin 75901	(713) 634-5597
WORI 114 Tulsa Rd	Oak Ridge 37830	(615) 546-2861	KKYR P.O. Box 1326	Marshall 75670	(214) 938-5136
WTPR-FM P.O. Box 700	Peris 38242	(901) 642-2621	KBGH P.O. Box 1130	Memphis 79245	(806) 259-3511
WUAT P.O. Box 128	Pikeville 37367	(615) 447-2906	KBAT-FM 401 W. Missouri	Midland 79701	(915) 682-4331
WMGL-FM P.O. Box 692	Pulaski 38478	(615) 363-6439	KJBC 1903 S. La Mesa	Midland 79701	(915) 684-5152
WTRB P.O. Box 410	Ripley 38063	(901) 635-2221	KMND 2304 N. Big Spring	Midland 79701	(915) 682-4300
WDTM P.O. Box 128	Selmer 38375	(901) 645-6165	KMWT-FM P.O. Box 638	Mineral Wells 76067	(817) 325-6397
WSMT Rt. 8 Box 414	Sparta 38583	(615) 836-3714	KORC P.O. Box 638	Mineral Wells 76067	(817) 325-6397
WDEH P.O. Box 330	Sweetwater 37874	(615) 337-5025	KRAN P.O. Box 1077	Morton 79346	(806) 266-5545
WNTT P.O. Box 95	Tazewell 37879	(615) 626-4203	KIMP P.O. Box 990	Mount Pleasant 75457	(214) 572-8726
WTNE Town House Office Bldg.	Trenton 38382	(901) 855-1500	KJCS-FM P.O. Box 1111	Nacogdoches 75961	(713) 564-4443
WBGY Westside Dr.	Tulahoma 37388	(615) 455-2607	KSFA P.O. Box 848	Nacogdoches 75961	(713) 584-3723
WALR-FM P.O. Box 602	Union City 38261	(901) 885-2014	KOYL P.O. Box 6350	Odesse 79762	(915) 366-2801
WECO P.O. Box 100	Warburg 37887	(615) 346-3900	KOYL-FM P.O. Box 6350	Odesse 79762	(915) 366-2801
WPHC P.O. Box 415	Waverly 37185	(615) 296-2456	KYXX P.O. Box 3509	Odesse 79760	(915) 332-5791
WAAN P.O. Box 386	Waynesboro 38485	(615) 722-3631	KOGT 5304 N. Meeks	Orange 71630	(713) 883-4381
WBRY P.O. Box 7	Woodbury 37190	(615) 563-2313	KNET P.O. Box 789	Palestine 75801	(214) 729-6077
KEAN P.O. Box 3098	Abilene 79604	(915) 677-1404	KPRE 210 First Nat'l. Bldg.	Paris 75460	(214) 784-6676
KEAN-FM P.O. Box 3098	Abilene 79604	(915) 677-1404	KIUN P.O. Box 469	Pecos 79772	(915) 445-2497
KWKC P.O. Box 2201	Abilene 79604	(915) 673-2545	KEYE P.O. Box 630	Perryton 79070	(806) 435-5458
KOPY P.O. Box 731	Alice 78332	(512) 664-4322	KATX-FM P.O. Box 1420	Plainview 79072	(806) 296-2771
KBUY-FM P.O. Box 5844	Alice 78332	(806) 372-6543	KKYN P.O. Box 147	Plainview 79072	(806) 293-2661
KDJW P.O. Box 5844	Amarillo 79104	(806) 372-6543	KBOP-FM P.O. Drawer U	Pleasanton 78664	(512) 569-2194
KIXZ P.O. Box 10940	Amarillo 79104	(806) 355-4477	KPAC 7700 Gulfway	Port Arthur 77640	(713) 963-1276
KZIP P.O. Box 7968	Amarillo 79109	(806) 359-8551	KYKR-FM P.O. Box 2307	Port Arthur 77640	(713) 727-0771
KACT P.O. Box 308	Amarillo 79109	(915) 523-2845	KOLJ P.O. Box 456	Quannah 79252	(817) 663-5309
KPLX-FM 411 Ryan Plaza Dr.	Andrews 79714	(817) 461-0995	KROB P.O. Box 752	Robstown 78380	(512) 387-1510
KBUD P.O. Box 309	Arlington 77011	(214) 675-2277	KROB-FM P.O. Box 752	Robstown 78380	(512) 387-1510
KOKE P.O. Box 1208	Athens 75751	(512) 454-2561	KFRD-FM P.O. Box 832	Rosenberg 77471	(713) 342-6601
KOKE-FM P.O. Box 1208	Austin 78758	(512) 454-2561	KTLU P.O. Box 475	Rusk 75785	(214) 683-2258
KUET P.O. Box 380	Austin 78767	(512) 474-1300	KTEO P.O. Box 1711	Rusk 75785	(915) 653-6863
KK P.O. Box 419	Austin 78767	(512) 474-1300	KWLW-FM P.O. Box 1711	San Angelo 76902	(915) 653-6863
KAYD-FM P.O. Box 870	Baytown 77520	(713) 424-5531	KBUC P.O. Box 20267	San Angelo 76902	(512) 222-9191
KLVI P.O. Box 5488	Beaumont 77701	(713) 833-9421	KBUC-FM P.O. Box 20267	San Antonio 78220	(512) 222-9191
KTRM P.O. Box 5425	Beaumont 77704	(713) 838-6191	KCCW South Tower Plaza Level	San Antonio 78220	(512) 349-3275
KIBL P.O. Box 700	Beaumont 77702	(713) 892-4990	KKYY 8022 Bandera Rd.	San Antonio 78228	(512) 684-0068
KTON P.O. Box 240	Beeville 78102	(512) 358-1490	KRAL P.O. Box 206	San Antonio 78228	(915) 372-5131
KTON-FM P.O. Box 240	Belton 77513	(817) 939-3738	KIKZ 120 SE Ave. "B"	San Antonio 78228	(915) 758-5878
KBYG P.O. Box 1713	Belton 77513	(817) 939-3738	KIKM-FM P.O. Drawer M	Sherman 75090	(214) 893-1151
KHEM P.O. Box 750	Big Spring 79720	(915) 263-7326	KTXC P.O. Box 220	Sherman 75090	(214) 893-7477
KBBB P.O. Box 1478	Big Spring 79720	(915) 267-2523	KDWT P.O. Box 1205	Stamford 79553	(915) 773-3401
KBYN P.O. Box 165	Borger 79007	(806) 273-7575	KXOX P.O. Box 570	Sweetwater 79556	(915) 236-6655
KBOT P.O. Box 1080	Borger 79007	(806) 273-7533	KTER P.O. Box 818	Terrell 75160	(214) 563-2646
KNEL P.O. Box 630	Bowie 76230	(817) 872-2288	KADO 303W Broad	Texarkana 75501	(214) 793-4671
KSTB Rt. 1 Box 4	Brady 76825	(915) 597-2119	KCMC P.O. Box 6397	Texarkana 75501	(214) 793-1137
KTTX P.O. Box 1280	Breckenridge 76024	(817) 559-3331	KTUE P.O. Box 804	Tulla 79088	(806) 995-3531
KOXE-FM P.O. Box 280	Brenham 77833	(713) 836-3655	KROZ-FM P.O. Box 4248	Tyler 75712	(214) 593-1744
KXYL #1 Texas Ave.	Brownwood 76801	(915) 646-1015	KZAK P.O. Box 6367	Tyler 75712	(214) 593-1771
KORA-FM P.O. Box 3069	Brownwood 76801	(915) 646-3535	KNAL P.O. Box 2209	Victoria 77901	(512) 573-9176
KHLB P.O. Box 398	Bryan 77801	(713) 822-2511	KCWM P.O. Box 3487	Victoria 77903	(512) 576-6111
KMIL P.O. Box 832	Burnet 78611	(512) 756-2147	KKIK P.O. Box 7957	Waco 76710	(817) 772-2101
KDET P.O. Box 231	Cameron 76520	(817) 697-6633	WACO P.O. Box 7912	Waco 76710	(817) 772-7100
KCAR P.O. Box 609	Center 75935	(713) 598-3304	KBEC P.O. Box 558	Waxahachie 75165	(214) 937-1390
KCLE P.O. Box 1529	Clarksville 75426	(214) 427-3862	KZEE P.O. Box 219	Weatherford 76086	(817) 594-3826
KJCH P.O. Box 520	Cleburne 76031	(817) 645-6643	KLUR-FM P.O. Box 5344	Wichita Falls 76307	(817) 691-2311
KSTA P.O. Box 432	Cleveland 77327	(713) 592-7711	KTRN P.O. Box 5005	Wichita Falls 76307	(817) 855-3555
KVMC P.O. Box 990	Coleman 76834	(915) 625-4188	KVLL P.O. Box 458	Woodville 75979	(713) 283-3734
KIKR P.O. Box 68	Colorado City 79512	(915) 728-3320	KSUB-FM P.O. Box 819	Cedar City 84720	(801) 566-6547
KOOV-FM P.O. Box 607	Conroe 77301	(713) 756-5501	KRGO 5065 W 2100 St.	Granger 84120	(801) 972-3449
KIKN P.O. Box 2827	Copperas Cove 76522	(817) 547-8889	KBLW P.O. Box 3369	Logan 84321	(801) 752-1390
KOUL-FM P.O. Box 898	Corpus Christi 78403	(512) 884-9354	KSVN P.O. Box 9730	Ogden 84409	(801) 621-4730
KXCL-FM P.O. Box 959	Corpus Christi 78403	(512) 643-6504	KARB-FM P.O. Box AC	Price 84501	(801) 637-1167
KEWS P.O. Box 864	Corsicana 75110	(214) 874-7421	KFTN P.O. Box 1400	Provo 84601	(801) 373-1400
KBOJ 9900 McCree Rd.	Cuero 77954	(512) 275-3430	KSVL P.O. Box 848	Richfield 84701	(801) 896-4456
KLIF 2120 Commerce St.	Dallas 75238	(214) 348-3800	*KSP P.O. Box 25548	Salt Lake City 84125	(801) 972-1041
KDHH P.O. Box 608	Dallas 75201	(214) 747-9311	KSP-FM P.O. Box 25548	Salt Lake City 84125	(801) 972-1041
KERC P.O. Box 555	Dimmitt 79027	(806) 647-3186	KONI P.O. Box 379	Spanish Fork 84660	(801) 798-3559
KULP P.O. Box 1390	Dumas 79029	(806) 335-4141	WSNO P.O. Box 1	VERMONT	
KEZB-FM 2419 N. Piedras St.	Eastland 77448	(817) 629-2621	WHWF-FM P.O. Box 518	Barre 05641	(802) 476-4168
*KHEY 2419 N. Piedras St.	El Campo 77437	(713) 543-3303	WBBI P.O. Box 1067	Rutland 05701	(802) 773-3315
KLOZ-FM 444 Executive Cir. Bldg.	El Paso 79930	(915) 566-9301	WPIK 362 S Pickett St.	VIRGINIA	
KSET-FM P.O. Box 20000	El Paso 79902	(915) 533-3404	WPXK 510 King St.	Arlington 24210	(703) 628-2147
KFST Rt. 1 Box 165	El Paso 79958	(915) 532-4979	WKXK-FM 510 King St.	Alexandria 22304	(703) 683-3000
KJIM P.O. Box 7321	Fort Stockton 79735	(915) 336-7175	WKDE P.O. Box 512	Alexandria 22304	(703) 683-3000
*KXOL 3900 Barnett St.	Fort Worth 76111	(817) 336-7175	WODY P.O. Box 512	Altavista 24517	(804) 369-5588
*WBAP 3900 Barnett St.	Fort Worth 76103	(817) 335-4841	WKEX 1501 Lark Ln.	Bassett 24055	(804) 369-5588
KBRZ P.O. Box AA	Fort Worth 76101	(817) 335-4841	WBDY-FM P.O. Box 509	Blacksburg 24060	(703) 629-2509
KGAF P.O. Box 368	Freeport 77541	(713) 233-2655	WZAP P.O. Box 1038	Bluefield 24605	(703) 552-2252
KGAF-FM P.O. Box 368	Gainesville 76240	(817) 665-5546	WODI P.O. Box 140	Bristol 24201	(703) 659-8155
KGTN P.O. Box 100	Gainesville 76240	(817) 668-8761	WKBY Rt. 2 Box 105-A	Bristol 24201	(703) 466-2201
KGTN-FM P.O. Box 100	Georgetown 78626	(512) 863-3911	WZOZ-FM P.O. Box 15272	Brookneal 24528	(804) 376-2288
KSWA P.O. Box 1050	Georgetown 78626	(512) 863-3911	WSVS 800 Melody Ln.	Chatham 24531	(804) 432-8108
KSLW P.O. Box 592	Graham 76046	(817) 549-1330	WSPV 800 Melody Ln.	Chesapeake 23320	(804) 421-7111
KELT-FM P.O. Box 711	Hamilton 76531	(817) 386-5259	WPEP P.O. Box 8	Crewe 23930	(804) 645-7743
KAWS P.O. Box 1530	Haringen 78550	(713) 787-3150	WAKG-FM P.O. Box 1629	Crewe 23930	(804) 645-7743
KGRI P.O. Box 311	Hempill 75948	(214) 657-4528	WDVA One Radio Ln.	Crozet 24541	(804) 797-4290
KHBR P.O. Box 569	Henderson 75652	(817) 582-3431	WPWC P.O. Box 189	Danville 24541	(804) 797-1250
KHBR-FM P.O. Box 569	Hillsboro 76645	(817) 582-3431	WFLO P.O. Box 367	Dumfries 22026	(804) 392-1124
KENR 2 Greenway Plaza E.	Hillsboro 76645	(713) 621-1550	WFLS P.O. Box 7275	Farmville 23901	(804) 392-4195
*KIKK 6306 Gulfport	Houston 77081	(713) 772-4433	WFLS-FM P.O. Box 7275	Fredericksburg 22401	(703) 373-1500

CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
35 DON'T EVER LEAVE ME AGAIN
VERB (RCA) 37 7

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 80 3
70 THE CUBE
BOB HOPE (RCA) 37 7

2 SHINE

3 MOUN

4 DO MI

5 I JUS' THE M

6 BLUE

7 BOBB

8 ONLY

9 SHE L

10 ONLY

11 BIG C

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13 IF YO

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30 I LIE

31 IF YO

32 A STI

33 COMI

34 SWEI

35 INNO

36 ANOT

37 ON B

38 LIES

39 CRYI

40 YOU

41 WATI

1982 COUNTRY RADIO DIRECTORY

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An Afternoon (Nashcal —
ASCAP)
And Then Some (House
U.S. by Cannada By C)
Another Honky-Tonk (Pe)
Another Sleepless Night
Bandera, Texas (Keithle)
Be There (Chappell/Inte)
Best Of Friends (Duches)
Big City (Shade Tree —
Blue Eyes (September —
Blue Moon (Hotwire/Atle)
Bobbie Sue (House of G
— ASCAP)
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But It's Cheating (Terrac)
Busted (Tree — BMI) . .
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Diamonds In The Stars (I)
Divorcee (Chappell — A)
Do Me With (Jack & Bill)
Don't Come Knockin' (C)
Don't Ever Leave Me Ag

COUNTRY RADIO

THE COUNTRY MIKE

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5. BUSTED — JOHN CONLEE — MCA — 26 ADDS.
6. IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 25 ADDS.
7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

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RO — CBS/CURB — 17

Y SINGLES

REPORTS.
65 REPORTS.
HERE'S ONE COMING
'S.

WILLIAMS, JR. —

ERTY — 58 REPORTS.
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

WARNER BROS. — 47

ak Out

18/Nashville
un the danger of sounding
veryone else. Homogeniza-
milk, but I don't think it's that
In Nashville, with 31 radio
e all playing the same
ve no identification what-
here's even room for diver-
one country station to
maybe should be one sta-
t of pop, one playing a lot of
ther that has a mix. If people
ation they're listening to un-
ID, then you're you're going
time getting any identifica-

/AM/Altoona
a matter that could be left up
. I don't think that it's up to a
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an audience perceives
e country, then it's country.
be in a position to tell them
hat it is not. I think it's a mat-
e people wait and see what
it to be before a radio
an make that decision.
SAI/Cincinnati
nion that a country song is a
regardless of the sound. If
is a country song, it can be
untry. I don't think that

(continued on page 22)

Radio Seminar



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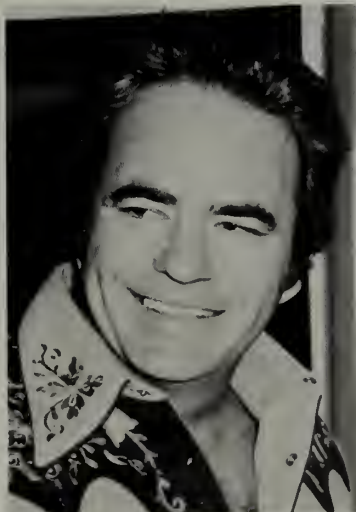
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February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

1 YOU'RE THE BEST BREAK THIS
OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2
35 DON'T EVER LEAVE ME AGAIN
VERN GOSLIN (A&M 1200) 27 7

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 80 3
70 THE CUBE

1982 COUNTRY RADIO DIRECTORY

Independent Marketing/Promotion

- 2 SHINING
- 3 MOUNTAIN
- 4 DO ME
- 5 I JUST
- THE I
- 6 BLUE
- 7 BOBBY
- 8 ONLY
- T.G.S.
- 9 SHE I
- 10 ONLY
- 11 BIG C
- 12 THE
- 13 IF YOU
- ME (THE)
- 14 THE
- 15 EVER
- 16 ANOTHER
- 17 TENNESSEE
- 18 MISS
- 19 SAMI
- 20 LORI
- GOO
- 21 THROUGH
- 22 BE T
- JOB
- 23 A CO
- 24 NO R
- CC
- 25 WHE
- 26 I LIE
- 27 IF YOU
- A ST
- COM
- 28 SWE
- 29 INNC
- 30 ANOTHER
- ON E
- 31 LIES
- 32 CRY
- YOU
- 33 WAT

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Listening — ASCAP)
All I'm Missing (Bibo c/
An Afternoon (Nashcal
ASCAP)
And Then Some (House
U.S. by Cannada By f
Another Honky-Tonk (F
Another Sleepless Nigh
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Be There (Chappell/Intv
Best Of Friends (Duche
Big City (Shade Tree —
Blue Eyes (September
Blue Moon (Hotwire/Atl
Bobbie Sue (House of C
— ASCAP)
Born With The Blues (H
But It's Cheating (Terra
Busted (Tree — BMI) .
Could It Be Love (Gee S
Crying My Heart (Cedar
Diamonds In The Stars
Divorcee (Chappell — J
Do Me With (Jack & B.
Don't Come Knockin' (C
Don't Ever Leave Me At

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THE COUNTRY MIKE

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MOST ADDED COUNTRY SINGLES

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3. **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)** — **GENE WATSON** — **MCA** — 28 ADDS.
4. **SOMEDAY SOON** — **MOE BANDY** — **COLUMBIA** — 26 ADDS.
5. **BUSTED** — **JOHN CONLEE** — **MCA** — 26 ADDS.
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8. **I'VE JUST SEEN A FACE** — **CALAMITY JANE** — **COLUMBIA** — 17 ADDS.

1982 COUNTRY RADIO DIRECTORY

Competition Brings Out The Best In Country Radio

(continued from page CRD-8)

director, in outlining the station's methods in handling the city's new blood. "They went to a very traditional type sound on the FM — it was almost like a Texas-sounding FM — so we tightened the belt up as far as the music rotation is concerned and stuck pretty much to the hits, running a tight music list, 30-35 records. They were playing a great deal of music, sweeping three records in a row. We went to personality — which I think is the trend on the AM anyway — and the news features and the traffic, emphasizing them along with a great deal of promotion and contests. Plus, we did a lot of outside advertising on the boards and on television, and we found after the first book that the country audience expanded because our share went up and KSAN's held about the same as it was when it was rock."

Natural elements, however, have been significant for KNEW, too. "In the Bay Area, the terrain is not productive for FM," Guerra said. "Unlike some of your flatter cities, where the FM really

such — any way we can to try to analyze the perception our listeners have of KEBC, and we have responded to that."

Tighter Playlist

"As far as the music, which I'm more involved in, we have tightened our playlist. KEBC has been known nationally as a breaking station, and Oklahoma artists have always had a lot of pride in hearing their records played on KEBC. Now, because of our competition — not only KOMA, but also KKLK, which is playing three in a row — we have tightened up our belt, and now we're playing 70 records. The rotation of the Top 40 and recurrenents and oldies has been boned up a little, and we've increased the number of records we're playing (in an hour), with the jocks saying less and public affairs and public services being shifted around to different time slots.

"As far as our promotion, we've been more actively involved with a broader range of participatory or active promotion. As opposed to just giving out records only, we give out those records in conjunction with concert appearances by the artist. It's more of an active approach, though, than 'caller number four, you get a chicken'."

He feels, however, that the competition KKLK and KOMA provide may actually be in KEBC's best interests. "We'd all gotten a little sedentary or settled in our way here," Hamilton admits, "until KKLK came along and started letting people know that they're playing three-in-a-row

stations increased, but so has the amount of country product being played in other formats, such as A/C and pop. Whether this provides country a competitive edge or a hindrance has become a topic of debate.

Difficult To Distinguish

"At times, it makes finding a distinguishable format rather difficult," suggests Guerra, "because the adult/contemporary stations have started leaning to country to program their music, so at times you can have problems with your target audience. You're going to start sharing them with the A/C station; you always have, but there's even more of a need to identify yourself.

"I think one of the big problems that we've had is taking songs that crossed over; you have to be careful how you play these songs. Sometimes, with a song like (The Oak's) 'Elvira,' you play it out of the box, and you bring it up into your hot rotation in a big hurry because it's such a popular record. Then, maybe by the time it's starting to be a recurrent, the pop stations, the A/Cs and the rockers are playing it heavy, and, all of a sudden, you're hearing this song all over town. A couple of things can happen: it can burn out really quick, or it can become popular all over again while you've taken that song out of your hot rotation. You have to kind of time those songs. It's important to keep an eye on them."

WHN's Hallam, on the other hand, feels that the advent of country in pop and A/C playlists gives the country station an edge. "Country is finding more acceptance in an A/C format than it is in any other (non-country) format," he states, "and I don't feel that the A/C format has got a position in the listener's mind like a country format does. When you say 'country,' you know exactly what you're getting; when you say 'adult/contemporary' to an average listener on the street, I don't know if they know what they're getting.

Educating The Masses

"What the A/Cs especially are doing is making country more acceptable to the masses, so that it'll be easier for us to transform them to an all-country station. They're making those non-country listeners very familiar with country product; they like it, and, therefore, when they hear it on a country station, they feel more comfortable about listening to it because they're more familiar with more of the music.

"This way, with the combination of them playing more of those country artists and the rarities that we play in the scheme of a day's programming that aren't by specific country artists, there's a lot of stuff that's already familiar to them, and if they'll come and listen because of those records, or if they're flipping the dial because someone else has news on or something, maybe they'll hear the follow-up song that we play, and they'll decide that one's not so bad.

"One of the biggest reasons people listen to a particular station is familiarity, and that's where country's had the buck because there isn't a lot of familiarity to the masses," Hallam says. "But now, some of those mass appeal stations are playing so much country that they are going to make country more palatable, and, in fact, they're going to get people to love country music."



Unlike other cities, the FM signal is not that good in San Francisco because of the Bay Area's mountainous terrain, and that works to AM's advantage.

Bobby Guerra

kicks out, there's so much mountainous terrain here and hills that the FM signal is never really all that good outside of San Francisco, and that always works to AM's advantage."

At KEBC-FM/Oklahoma City, in direct contrast to KNEW's approach, music director Al Hamilton reports that the station has reacted to the presence of tighter playlists by tightening its own, with heavier reliance on "familiar" records, and has provided more music and promotions, too, since competitors are likewise using more music and promotions.

"We had a thorough session of analyzing the content that goes out over the air," says Hamilton, "and we've tried to tighten up any loose ends. We sent out survey cards to research our market; we've done our own research and our promotion department has done a tremendous job by reaching out to various civic groups and

music. Then KOMA came on with their big check book, and we were giving away \$94.70 for our license plates; they started a bumper sticker-license plate combination, as we had already been running for years, and they were giving away \$150.20. At first, they came along with a blitz of concert promotions where we've had to bargain better with the promoters to get that, but I think we've proven ourselves as ticket sellers.

"I think we've definitely improved, because it made us look at our shortcomings. I can't say we wouldn't have looked and analyzed ourselves anyway, but I will say once we had this stiff of competition from two stations, we certainly did it a lot quicker and were more thorough in our research."

With the acceptance of country as a viable music form, not only has the number of country

10 — CBS/CURB — 17

/ SINGLES

REPORTS.
65 REPORTS.
HERE'S ONE COMING
S.
WILLIAMS, JR. —

ERTY — 58 REPORTS.
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

/ARNER BROS. — 47

ak Out

IB/Nashville

In the danger of sounding everyone else. Homogenization, but I don't think it's that. In Nashville, with 31 radio stations all playing the same music, there's no identification what-where's even room for diversity. One country station to maybe should be one station of pop, one playing a lot of other that has a mix. If people listen they're listening to UNID, then you're you're going time getting any identifica-

AM/Altoona

a matter that could be left up. I don't think that it's up to a manager to dictate taste to an audience perceives the country, then it's country. be in a position to tell them that it is not. I think it's a matter people wait and see what it to be before a radio station make that decision.

SAI/Cincinnati

nion that a country song is a regardless of the sound. If it is a country song, it can be country. I don't think that

(continued on page 22)

Radio Seminar



COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's performers include...

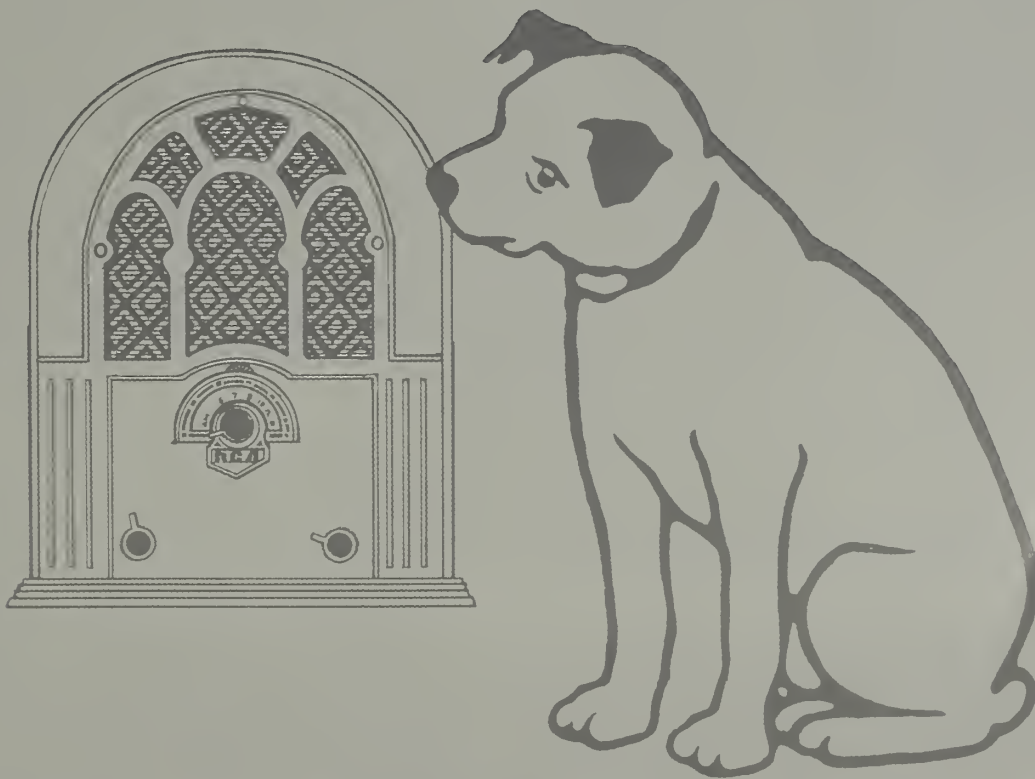
MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
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SINGLES

- REPORTS.
- 5 REPORTS.
- HERE'S ONE COMING
- WILLIAMS, JR. —
- PARTY — 58 REPORTS.
- MOON/ASYLUM — 56
- DAVID FRIZZELL &
- AGGS — EPIC — 48
- WARNER BROS. — 47

Take Out

B/Nashville
In the danger of sounding everyone else. Homogenization, but I don't think it's that in Nashville, with 31 radio stations all playing the same thing. There's no identification whatsoever, there's even room for diverse country stations to play. One station maybe should be one station of pop, one playing a lot of country that has a mix. If people are listening to un-identified, then you're going to spend time getting any identification.

AM/Altoona
A matter that should be left up to the listener. I don't think that it's up to a manager to dictate taste to an audience. If an audience perceives it as country, then it's country. I'm in a position to tell them that it is not. I think it's a matter of people wait and see what it is to be before a radio station can make that decision.

SAI/Cincinnati
An opinion that a country song is a country song regardless of the sound. If it is a country song, it can be country. I don't think that

(continued on page 22)

Radio Seminar



CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

Weeks
On
2/20 Chart

1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
ED BRUCE (MCA-51210) 4 13

34 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 42 2

35 DON'T EVER LEAVE ME AGAIN

69 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 80 3

70 THE CUBE

2 SHINE

3 MOUN'

4 DO ME

5 I JUST THE M

6 BLUE

7 BOBBI

8 ONLY

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YO

14 THE C

15 EVER

16 ANOT

17 TENN

18 MIS'R

19 SAME

20 LORD GOOI

21 THRC

22 BE TI

23 A CO

24 NO R

25 WHEI

26 I LIE

27 IF YO

28 SWEI

29 INNO

30 ANO'

31 LIES

32 CRY

33 WAT



BILLY "CRASH" CRAODOCK & I. H. T.

Wish to thank the DJs

International House of Talent

816 19TH AVE., SOUTH
NASHVILLE, TENNESSEE 37203

PHONE (615) 327-1763

A Country Boy (Boceph
A Little Bit Crazy (Milen
Across The Borderline
After The Love (Blue M
Listening — ASCAP)
All I'm Missing (Bibo c/
An Afternoon (Nashcal
ASCAP)
And Then Some (Hous
U.S. by Cannada By
Another Honky-Tonk (F
Another Sleepless Nigh
Bandera, Texas (Keith
Be There (Chappell/Int
Best Of Friends (Duche
Big City (Shade Tree —
Blue Eyes (September
Blue Moon (Hotwire/At
Bobbie Sue (House of
— ASCAP)
Born With The Blues (F
But It's Cheating (Terra
Busted (Tree — BMI) .
Could It Be Love (Gee
Crying My Heart (Ceda
Diamonds In The Stars
Divorcee (Chappell —
Do Me With (Jack & Bi
Don't Come Knockin' (I
Don't Ever Leave Me A

COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victor, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's performers include the **Oak Ridge Boys, the Kendalls, Helen Cornelius, Johnny Rodriguez, Tompall and the Glaser Brothers, Jimmy C. Newman, Cal Smith, Billy Joe Shaver, Sylvia**



Don Boyles

and **Peggy Forman.** Due to the tremendous increase in the cost of talent, sound equipment and auxiliary personnel, ticket prices have been raised to \$40 per person for the two days, \$25 for one day. Tickets will go on sale beginning April 1 and can be ordered with VISA or Master Card via telephone at (800) 624-5486.

PERSONALITY PROFILE — In 1954 **Don Boyles** began a broadcasting career in television production in his home town of Oklahoma City. His production career led him to Fort Worth, where, in 1962, Boyles determined it was time to change his focus and concentrate on radio. With the encouragement of a friend, Boyles applied for, and was hired in a sales capacity for country-formatted **KCUL/Fort Worth.** After he gained two years of valuable experience, earning a good bit of notoriety along the way, Basic Communications of New York asked Boyles to become sales manager of its Birmingham outlet, **WYDE.** Between '64 and '68 Boyles, promoted to PD, worked with **George Faulder** until Faulder took a position with **KCNW,** the first country-formatted station in Tulsa proper. Boyles was asked to head the sales department for the station, and he accepted. During his six-year tenure, the station fared extremely well, earning Boyles yet another feather for his cowboy hat. Lured by the challenge of a larger market, plus a feeling that the station would soon turn to country, Boyles headed for the Tampa/Saint Petersburg area and managed the sales department for **WSUN,** then an MOR-formatted station. As he expected, **WSUN** switched to a country format in 1974. He was promoted to general manager early in 1975, and the station took off. For five years Boyles handled the GM duties at the Florida powerhouse until he was approached by **Al Greenfield,** president of Viacom Radio, late in 1980. Boyles accepted the position of general manager of **WKHK-FM/New York** Jan. 4, 1981. He also serves as president of the Organization of Country Radio Broadcasters, in addition to his GM duties with **WKHK-FM.**

CONGRATULATIONS — To **Chris Taylor** and new bride, **Monique.** Taylor, music director of **KYNN/Omaha,** and his wife were married Feb. 13 in Omaha. Performing at the ceremonies was none other than Warner Bros. recording artist **Gary Morris.**

KNEW SEARCHING FOR NEWS DIRECTOR — **KNEW/Oakland** is presently interviewing interested applicants to fill the vacant news director chair. Interested parties should send a resume and tapes to: **Jim Wood, KNEW Radio, P.O. Box 910, Oakland, Calif. 94604.**

WAXX'S ROGERS SETS BROADCAST RECORD — **WAXX/Eau Claire, Wisc.** music director and morning drive air personality **Rusty Rogers** set a new record for continuous live broadcasting on **WAXX,** completing a marathon air shift spanning 80 hours. The event served as an educational and fund-raising vehicle for the Poison Prevention Center, whose funding has been discontinued by the state. Rogers, who will be leaving the station to pursue interests in Tennessee, stated he wanted to depart in a "blaze of glory."

WWQM-FM HOSTS RADIOTHON — **WWQM-FM/Madison** held a 24-hour radiothon from 6 p.m. Jan. 16 to 6 p.m. the 17th at Madison's Hilldale Shopping Center to benefit United Cerebral Palsy efforts, despite freezing temperatures which fell to -20 degrees. The Madison Area Builders Assn., whose members were manning the pledge phones, brought in huge kerosene heaters to keep all the events from freezing up. And what better time to have country bands perform two shows than 2 and 4 a.m.? The first Radiothon for Cerebral Palsy enjoyed a sizeable increase in local pledges over the previous year's tv-only fund raiser.

WELCOME SEMINAR REGISTRANTS — **Cash Box** would like to welcome participants to Nashville and this year's Country Radio Seminar. Feel free to drop by the office to say hello if time permits. If not, well, see you at Opryland!

country mike

PROGRAMMERS PICKS

Mark Andrews	KWJJ/Portland	Single Women — Dolly Parton — RCA
Don Walton	KFH/Wichita	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Pam Green	WHN/New York	Single Women — Dolly Parton — RCA
Bill Warren	KNOE/Monroe	Lucy And The Stranger — Bobby Goldsboro — Curb
Al Hamilton	KEBC/Oklahoma City	Single Women — Dolly Parton — RCA
Tom Wayne	KXOL/Dallas	Busted — John Conlee — MCA
Terry Wunderlin	WIRK/West Palm Beach	It's A Long Way To Daytona — Mel Tillis — Elektra
Rita Basnlight	WBXB/Edenton	Busted — John Conlee — MCA
Bert O'Brien	WAXX/Eau Claire	Single Women — Dolly Parton — RCA
Bob Grayson	WIST/Charlotte	Don't Look Back — Gary Morris — Warner Bros.
Dave Wolfe	WHOO/Orlando	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Dan Williams	WCMS/Norfolk	Don't Look Back — Gary Morris — Warner Bros.

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7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.
9. LOVE TAKE IT EASY ON ME — LA COSTA TUCKER — ELEKTRA — 17 ADDS.
10. LUCY AND THE STRANGER — BOBBY GOLDSBORO — CBS/CURB — 17 ADDS.

MOST ACTIVE COUNTRY SINGLES

1. SAME OLE ME — GEORGE JONES — EPIC — 71 REPORTS.
2. THE CLOWN — CONWAY TWITTY — ELEKTRA — 65 REPORTS.
3. IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 65 REPORTS.
4. A COUNTRY BOY CAN SURVIVE — HANK WILLIAMS, JR. — ELEKTRA/CURB — 60 REPORTS.
5. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 58 REPORTS.
6. BE THERE FOR ME BABY — JOHNNY LEE — FULL MOON/ASYLUM — 56 REPORTS.
7. I LIE — LORETTA LYNN — MCA — 54 REPORTS.
8. ANOTHER HONKY-TONK NIGHT ON BROADWAY — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 51 REPORTS.
9. CRYING MY HEART OUT OVER YOU — RICKY SKAGGS — EPIC — 48 REPORTS.
10. TENNESSEE ROSE — EMMYLOU HARRIS — WARNER BROS. — 47 REPORTS.

Country Programmers Speak Out

(continued from page 18)

those artists, but if they want to produce a country record again, we'll be happy to put it on the radio.

Ron West, KSON/San Diego

First of all, you have to keep up with the times. Cars change models. They keep up with trends and fads, and I think music goes through that, too. I think you can mix both (traditional and pop) if you do it correctly. You obviously cannot play an Eddie Rabbitt song and then put a Hank Snow song next to it and have either one flow in either direction. It depends on your format and how you present the songs. We underline the old traditional songs by giving history and facts about them. The newer country releases have attracted a younger audience. Some of that audience hasn't been exposed to the older stuff. It's a matter of educating your audience at the same time. I think there eventually could be three different types of country stations — there could be rock and country, traditional country and then a mix station that tracks an overall audience.

Tiny Hughes, WROZ/Evansville

It can't go much further. It's right on the edge right now. Although, people are still coming out with good country music, there are a lot of songs being played by country stations that just stone aren't country, as "Bobbie Sue" by the Oak Ridge Boys, etc.

Don Kelth, WJRB/Nashville

I think you run the danger of sounding too much like everyone else. Homogenization is great for milk, but I don't think it's that great for radio. In Nashville, with 31 radio signals, we're all playing the same music, we have no identification whatsoever. I think there's even room for diversification from one country station to another. There maybe should be one station playing a lot of pop, one playing a lot of oldies, and another that has a mix. If people can't tell what station they're listening to until they hear the ID, then you're you're going to have a tough time getting any identification at all.

Stan Davis, WVAM/Altoona

I think that's a matter that should be left up to the audience. I don't think that it's up to a radio programmer to dictate taste to an audience. If an audience perceives something to be country, then it's country. We should not be in a position to tell them what it is and what it is not. I think it's a matter of letting the people wait and see what they consider it to be before a radio programmer can make that decision.

John Marks, WSAI/Cincinnati

I'm of the opinion that a country song is a country song, regardless of the sound. If you present it as a country song, it can be considered country. I don't think that

(continued on page 22)

Country Music Radio Seminar

Lookin' Forward To Seein' Ya in Nashville!

Bob Saporiti Promotions

Suite 107-A City Square
Hendersonville, Tn. 37075
(615) 824-9560
February 26th — 27th 1982

Country Radio Programmers Speak Out On The State Of The Industry

(Continued from page 21)

"Someone Could Lose A Heart Tonight" by Eddie Rabbitt is not as country as a more traditional tune, say, John Anderson's "I Just Came Home To Count The Memories." I think both are equally as country because both artists have a country base and are identified with that form of music. The production, I don't think, will make a big difference.

Stegall 45 Bows EMI Country Push

by Jennifer Bohler

NASHVILLE — With the release of "In Love With Loving You" two weeks ago, Keith Stegall became EMI America's first country artist, a major step not only in his own young career, but also in the label's long-range scheme to enter the country field as strongly as it has the pop market. Already, the label has utilized initial special promotions for the single, including the mailing of "heart" cards and candy to tie in with the single's title. There is also talk of a proposed showcase tour, which will be reinforced by CBS Songs' (Stegall publishing company) involvement.

Additionally, the artist will have the opportunity to crack the international market via a proposed sampler album, still in the planning stages. Stegall, along with a dozen other American acts, will be featured on the album, which will be marketed through EMI's Sweden office.

The artist and management are also taking promotional matters into their own hands via a special radio promotion blitz, which will concentrate efforts on breaking Stegall on the West and East Coasts, which he says are his weakest areas.

Tough Going

Prior to joining EMI America, Stegall was with Capitol Records and had released a total of four singles — records that reflected the rather diverse influences that are also inherent in his songwriting. In other words, he had admittedly found it difficult establishing a solid country base because of the pop sound of some of his releases.

"My problem has been the writer influence on my artistry," he said. "People don't know what to call me. I've been called everything from pop to MOR to country. Now, I'm looking mainly to set that country base."

"I've been labeled a schizophrenic already because of my different sounds, and that's the truth," he continued. "I've had people say, 'Well, if you'd just decide what you want to do, you'd be great.' The first record I released was stone country. The second was like Glen Campbell's 'Gentle On My Mind.' The third was back to a Millsap ballad and the last one absolute pop. That's part of the reason I've taken on the production myself, because I had depended on somebody else to tell me what I should be, and I know what I should be."

Stegall has already established quite a reputation for himself as a songwriter. His name, in fact, has appeared on every possible chart except for one — gospel, which is unusual considering he has a bachelor's degree in theology from Centenary College in Shreveport, La. But that chart too should soon fall to him since he is currently working with some of the writers at Priority, CBS's gospel wing.

The entire Capitol/EMI America/Liberty web is noted for its mass appeal acts, such as Kenny Rogers, Anne Murray, Sheena Easton and Dottie West, and it is conceivable that eventually the label will launch Stegall on such a course, considering his own diverse background.

Jlm Stricklan, KBRQ/Denver

I think that depends on the integrity of the programming people involved at the particular stations. But of course, if they don't have the product — people who still believe in traditional country music in the sense of the Merle Haggards, Moe Bandys and Hank Williams' — then there's nothing to program. So I believe it takes a combined effort on the part of programmer and the industry itself to maintain traditional country music, whether it be original music or at least music that is influenced by traditional roots like Ricky Skaggs. He's good at maintaining that. I think he bridges the gap between Roy Acuff and modern day and still maintains country music integrity.

Rhubarb Jones, WLWI/Montgomery

We've had to draw the line on certain, quote, country records, that went #1 nationally that we didn't touch. Case in point, Eddie Rabbitt. We really felt that didn't fit the sound of . . . keeping the identity of country. There's nothing wrong with anything being a tad on the pip side, but we've got to remember our obligation to that country listener. We're doing what we've always done here in Montgomery to make us #1 and that's playing artists like Ricky Skaggs — the hottest selling album in the city now is Ricky Skaggs, and he's not your typical crossover artist. There's nothing wrong with playing crossover music as long as you maintain your identity and balance.

John Brelot, WKHK/New York

That's a pretty good question, especially with us being here in New York — one that we confront almost every day. I think you can go as far as you want. There are always going to be narrow-minded people who set parameters . . . and say this instrument's not a country instrument, therefore if the record has that instrument in it, it can't be a country record. The same with lyrics, melodies or anything. I think it was Kris Kristofferson who said, if it sounds country, it is. Each person has their own definition, so I really don't think you can even attempt to say we're no longer country because we play Placido Domingo, which we do now. I don't think it can be defined. It's up to each individual person whether they consider it country or not.

Terry Wunderlin, WIRK/West Palm Beach

Let me answer that from our local market standpoint. I think they might be running into a few problems as far as adding a particular record. We're finding that we have to hold more and more on certain country/pop records, that are good records, because we don't have enough traditional hardcore to balance our mix. Because of that, we are having to pick up the slack by adding records from quote, unquote, small independent labels and maybe playing a few more hardcore oldies to balance it. If the trend continues, I think we may have some problems, but for the moment, things are basically balanced well. But I would like to see some more hardcore records.

Dean Hallam, WHN/New York

I think it comes down to a matter of where the base of the artist is. If the artist has a country base a la Dolly Parton and Eddie Rabbitt, then I think they can go a lot further than somebody coming out of the box. But even those artists can only go so far. Where do you draw the line? I think that's up to the listener. I think if it's a country artist, then you have to present their material and let the listener decide. I think Willie Nelson has ruined himself, at least temporarily. You can only get away with the scam so long. You've got to keep your roots there, and if you want to branch out, that's fine. I think that it's up to the artist to know where to draw the line.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



TERRY ADEN (AMI 1303)

She Doesn't Belong To You (2:32) (Pettibone Music — BMI) (C. Hill) (Producer: M.R. Radford)

The uncomplicated arrangement and engaging steel guitar, coupled with a solid country attitude and delivery, make Terry Aden's latest single a sure shot for airplay and a welcome sight to those stations crying out for more traditional country product. This also sounds like a sure shot for jukebox operators.



KEVIN AUGUST (Antler 3003)

Angel (With A Broken Wing) (2:52) (Bee Bee Music — ASCAP) (B. Ram) (Producer: B. Ram)

A tinkling piano arrangement and full backing vocals effectively complement August's fine voice and make this first release for the singer a hot potential for "new add" status at any country radio station. The single reveals an artist with a bright future in country music.

HITS OUT OF THE BOX

ALABAMA (RCA PB-13019)

Mountain Music (3:48) (Maypop Music (Division of Wildcountry, Inc.) — BMI) (R. Owen) (Producers: H. Shedd, Alabama)

WILLIE NELSON (Columbia 18-02741)

Always On My Mind (3:33) (Screen Gems -EMI Inc./Rose Bridge Inc. — BMI) (J. Christopher, W. Thompson) (Producer: C. Moman)

FEATURE PICKS

JOE SUN (Elektra E-47417)

Holed Up In Some Honky Tonk (2:12) (Tree Pub. Co. Inc. — BMI/Golden Opportunity Music — SESAC/G.I.D. Music, Inc. — ASCAP) (Producer: B. Fisher)

FRED KNOBLOCK (Scotti Bros. SS5 02752)

I Had It All (3:44) (Flowering Stone Music — ASCAP/LegendSongs Music — BMI) (T. Moretti, F. Knoblock, S. Allen) (Producer: J. Stroud)

JACKY WARD (Asylum E-47424)

Travellin' Man (2:59) (4 Star Music Co., Inc. — BMI) (J. Fuller) (Producer: M. Post)

THE SHOPPE (NSD 122)

She Loves My Troubles Away (2:42) (Screen Gems/EMI Music Inc. — BMI/Welbeck Music Corp. — ASCAP) (M.D. Barnes, R. Anthony) (Producer: C. McCoy)

NOEL (Deep South A.G. 681)

Lying Myself To Sleep (2:38) (Blue Lake Music/King Cole Music — BMI) (M. Johnson) (Producer: A. Cash)

TERRY DALE (Lanedale LD-711)

Loving You Is Always On My Mind (2:42) (Southern Nights Music — ASCAP) (J. MacRae, B. Morrison) (Producer: J. Gilmer)

DIANA TRASK (Kari 125)

Never Gonna' Be Alright (2:59) (Widmont Music/April Music — ASCAP) (J. McBride) (Producer: D. Barnes)

JIMMY WATFORD (F&L 516)

Love At First Sight (2:59) (Window Music — BMI/Petewood Music — ASCAP) (H. Sanders, R. Scott) (Producers: H. Henry, L. Hudson)

JOHNNY BUSH & FRIEND (Delta DS11391-P)

You Sure Tell It Like It Is George Jones (3:15) (Johnny Bush Music — BMI) (J. Beck) (Producers: J. Bush, D. Stallings)

DON LEE (Crescent 101)

I'm In Love With A Memory (3:49) (Faniork Publ. — BMI) (D. Lee, G. White) (Producers: D. Lee, G. White)

ALBUM REVIEWS



GIVIN' HERSELF AWAY — Gail Davies — Warner Bros. BSK 3636 — Producer: Gail Davies — List: 8.98 — Bar Coded

By many accounts, Gail Davies is one of the most talented women in the music business today. A writer, producer, arranger and performer, her overall talent will make her one of the most important persons in the music business in the coming years. This album truly demonstrates her versatility and special ability. Just one listen to "All The Fire Is Gone," Joni Mitchell's "You Turn Me On I'm A Radio" or the title track, and there will be no doubt — Gail Davies is a performer for the '80s.

AIR PLAY

TIME HAND-OUTS — In an off-beat contest, B/C-formatted KDIA/San Francisco is giving away free 30 second spots to local businesses that call in within 1,310 seconds (a little over 20 minutes) after hearing their names called out over the air. The station will announce the name of the business over the air three times each day between the hours of 9 a.m. and 5 p.m. "This idea was thought up by our general manager, **Earnest L. James**, to try to get retailers who don't usually advertise to start doing so," **Estela Torres**, promotion assistant at KDIA, told *Air Play*. "We started receiving business cards about two weeks ago, and we expect the contest to run another couple of months." The first contest winner was a local delivery service. "The contest," Torres added, "is meant to show the retailer just how efficient radio advertising is so they'll start to buy time."

NAB NEWS — A senior official from the National Assn. of Broadcasters (NAB) recently told the Copyright Royalty Tribunal (CRT) that broadcasters are entitled to a share of the syndication award granted to the Motion Picture Assn. of America (MPAA) during the 1979 copyright award hearing. In an official statement, **Larry Patrick**, NAB senior vice president for research, said that since broadcasters produce literally hundreds of hours of entertainment, documentary and sports programs, they deserve at least a five percent share of the syndicated royalty pool, which would amount to around \$500,000. While the CRT would collect the royalties from the users of syndicated programming, the NAB wants the honor of distributing those royalties to those who produced syndicated programming after 1979. The NAB feels these fees may help offset the anticipated negative impact of cable television on the broadcasting industry.

SYNDICATION INDICATIONS — California-based syndicator Drake-Chenault is launching its new *Hit Parade* format Apr. 4. The format, targeted to the 35+ demographic group, is another in the newly developing area of MOR formats based on



SULTON OF SWING — WPLJ/New York recently hosted a party at a New York club where EMI America artist **Kasim Sulton**, in town promoting his recent LP, "*Kasim*," stopped by. Pictured at the party are (l-r): Sulton; **Dorothy Vanturini**, WPLJ MD; and **Marc Coppola**, DJ, WPLJ.

pop hits of the 1950s, '60s, '70s and maybe the '80s. Sources say that the average listener in the targeted group may consider a current non-rock hit to be a song that is actually a few years old. This format also differs from the other recently launched ones in that it features no big band music. In addition, Drake-Chenault is launching this format complete with promotion, sales and marketing packages to enable individual stations to sell it to both listeners and advertisers. . . . While we're on the subject of MOR formats, **Narwood Prods.' Music Makers**, a weekly hour-long show with a star of yesterday hosted by **Skitch Henderson**, is featuring interviews with **Larry Elgart** March 1, **Theresa Brewer** the following week, followed by **Lionel Hampton**

March 15 and **Margaret Whiting** March 22. Shows are taped at the studios of **KGIL**/Los Angeles and air on over 160 stations nationwide, including **WPEN**/Philadelphia, **WHLI**/New York, **WRTN**/New York and **CKJY**/Detroit.

THE NUMBERS GAME — In the wake of the death of Mediastat president **Jim Seiler**, the *Birch Report*, a fellow research service, announced plans to acquire the company. Negotiations for this takeover reportedly were under way while Seiler was still alive. The combination of the two will allow for reporting in 246 markets across the country on a quarterly, annual and semi-annual basis. Broken down, the reports will be in 46 major markets and 200 small and medium-sized markets. Under the merger plan, which takes effect March 1, all Mediastat contracts will be assigned to Radio Marketing Research, Inc., the parent company of Birch. In addition, Birch hopes to add monthly measurements in the top 50 markets by mid-summer, 1982. . . . The board of directors of the Broadcast Rating Council (BRC) recently passed a resolution that rating services evaluating people living in group quarters, such as military barracks, college dormitories and homes for the aged, spell out exactly how they plan to measure group quarters and disclose figures for distribution of group quarters in all reports. The BRC has had a special ad hoc committee study this problem for the last two years. The BRC also resolved to call for a special audit of Arbitron's Differential Survey Treatment (DST) methodology for measuring black households. The BRC plans to publicly disclose the results of this audit when it comes out. The BRC is an independent organization that monitors the procedures of the established broadcast rating services to assure their credibility. Its members include representatives from ABC, NBC, the NAB, the RKO Radio Networks, the National Radio Broadcasters Assn. (NRBA), the Radio Advertising Bureau (RAB), the Station Representatives Assn. and the Television Bureau of Advertising.

CALL LETTER CHANGE — Oldies-formatted **KRAV**/Tulsa recently received approval from the Federal Communications Commission (FCC) to switch its call letters to **KGTO**, which stands for "greater Tulsa oldies." A daytime only station, KRAV reportedly skyrocketed up from an 0.5 share to a 4.5 in the Fall 1981 ARB book with its format of '50s, '60s and '70s songs.

NETWORK NEWS — Capitol recording artist **Steve Miller** is giving a concert the weekend of March 12-14 over the 200 affiliates of NBC's Source. . . . The Mutual Broadcasting System recently opened a repair facility for the earth stations of its 650 affiliates. It will handle mostly routine maintenance chores that were previously carried out by outside contractors. But the web decided it should take care of basic repairs on its own as an added feature for Mutual affiliates. So when a station manager spots trouble on his receiving dish, he can call a special toll-free number where he'll receive instructions from a Mutual staff technician or engineer who will also tell him how to get by until a crew or a spare part arrives at the station. . . . Warner Bros. recording artist **George Benson** is the featured guest on RKO's *MusicStar* special March 1 and 2.

NEW JOBS — Music researcher **Tawnyta Townsend** recently joined country-formatted **WHN**/New York. She formerly was music director at **WRIF**/Detroit, where she also produced public affairs and talk shows. This post is a first at WHN. . . . And veteran Big Apple air personality **Meg Griffn** recently took a full-time slot at AOR station **WNEW-FM**. She will be on air from 10 p.m.-2 a.m. weeknights and Sundays from 3-8 p.m.

larry riggs

Radio Stations Urged To Expand Into Cable Television, Related Areas

by Jennifer Bohler

NASHVILLE — Stressing the importance of the satellite age that is at hand, **Al Parinello** of American Media Ventures urged radio to "get involved" with cable television on the local level by purchasing and/or programming a channel within its respective community, for cable TV is, "whether you know it or not, a major competitor." Parinello's remarks came during the "Satellites" panel, held during the *Feedback*-sponsored National Radio and Record Industry Convention at the Marriott Hotel here. Parinello's discussion was one of seven panel discussions offered during the three-day event (Feb. 11-13).

Parinello, who is considered a pioneer in the satellite delivery field, expressed his concern for the radio industry and its lack of

FCC Radio Profits Report Amended

NEW YORK — The Federal Communications Commission (FCC) recently withdrew its report on financial figures for radio in 1980 because of errors in its calculations. "At first we thought we only had mistakes in the San Francisco, Detroit and Chicago markets, but when we looked again, we noticed more errors," said **Jim Green**, chief of policy analysis and research in the FCC's Broadcast Bureau. "We're currently looking at all the data to see if it's worth redoing the report." Green added that even if some data is changed, the general conclusion of the report will most likely stand.

That conclusion was that radio's profits had fallen 33.6% to \$153,700,000 from 1979's total of \$231,400,000.

The report stated further that only 58% of AM stations and AM-FM combinations and only half of independent FM outlets, posted a profit in 1980. These figures apparently reflect a decline that has been occurring for the past several years. Sixty-seven percent of the AM and combined AM-FM stations reported profits in 1979 and 67% reported in 1978. Fifty-two percent of the FM independents made money in 1979.

The data also show that larger stations were better able to absorb the shock of the decline in profits: 437 out of 591 stations with budgets of \$1 million or higher cleared a profit in 1980 and 277 reported profits of between \$250,000 and \$500,000.

At the same time, 1980 was not a good year for network radio, as all eight of the nationwide networks measured by the FCC posted combined net revenues of \$108 million, a 71% decrease from the previous year. This was attributed to escalating costs and capital expansion into satellite distribution systems.

But all was not bleak with radio revenues in 1980, as advertisers reportedly spent \$3.5 billion for radio time in 1980, a 10.6% increase from the 1979 figure. Network advertising made up \$157,300,000 of that figure. In addition, \$734 million was spent on spot advertising and \$2.6 billion on local radio advertising.

The figures are compiled by the Commission every year for the preceding year.

RCA Satellites OK'd

NEW YORK — RCA American Communications has awarded a contract to RCA Astro-Electronics for four satellites. The first satellite in the series is slated for launching next October. The second will be put into orbit in March 1983 and will replace *Satcom 1*, which has been in use since 1975. The advanced RCA *Satcom* satellites have a 10-year life span and weigh 2,480 pounds, compared with the 2,000 pound weight of their predecessors.

knowledge where satellites are concerned. His 30-minute presentation concerned itself primarily with satellite's involvement in cable television and how that directly translates into yet another competitor for radio. "That guy watching HBO is a negative situation," he said. "He could have been listening to your station."

According to Parinello, radio stations programming local TV channels is a natural extension and step for radio stations, since they know the market better than any outside source could. Noting that the print media is already heavily involved in the purchasing and programming of community stations, Parinello said that radio is "throwing away opportunities" to compete in the market.

Cautioning that the industry "better educate itself" on satellites, Parinello concluded by saying programmers could do video versions of "what you do on the radio." He added, "It's going to take innovative programmers to program these channels."

Following his presentation, Parinello was asked how the advent of satellite programming will affect the job market for on air personalities. His feeling is that it should not hinder the job market at all. "I do not feel that a radio station should carry a large amount of satellite programming," he said. "Satellite is not attempting to take over the programming of a radio station. Rather, it can supplement what the station already offers through news, sports and other music specials. I don't see any shortage of jobs."

The seminar, which boasted some 350 registrants from across the country, is an extension of the annual Southeastern Radio Conference, which for the first time this year was expanded to a national rather than regional convention. According to **Barry Fiedel**, one of the co-sponsors of the event, Nashville was chosen as the site of the first national convention because it is "musically, the capital of the South and one of the major music centers of the world."

Law Named To Wider VP Post At NBC Radio

NEW YORK — **Al Law** has been named vice president of programming and audience development at NBC Radio Stations. Holding the position of vice president of programming since October 1981, Law's new audience development responsibilities include marketing the NBC stations to advertisers and listeners. "He will make decisions about the timely effect of on-air promotions, show stations how to market themselves and what outside media they should use if they make a subtle musical change," **Bob Sherman**, executive vice president of the NBC Radio Stations, told *Cash Box*.

Law is also responsible for program development and strategy at the NBC Radio Stations, which include **WNBC** and **WYNY**/New York, **WMAQ** and **WKQX**/Chicago, **WRC** and **WKYS**/Washington D.C. and **KNBR** and **KYUU**/San Francisco.

Law, professionally known as **Al Brady**, served as vice president and general manager of **WYNY** since December 1980. He came to that post from the program directorship of **WHDH**/Boston, a job he also held between 1976 and 1979. Between March 1979 and May 1980, Law served as operations director at **WABC**/New York and program director at **WRQX**-**FM**/Washington, D.C.

Between 1974 and 1976, Law was assistant program director and on-air talent at **WNBC**/New York. His previous positions include the program director spot at **KIMN**/Denver and program manager and station manager posts at **WWDJ**/New York.

RADIO CHART

TOP 100 SINGLES

February 27, 1982

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
50	50	5	SAMMY HAGAR	I'LL FALL IN LOVE AGAIN ADDS: WANS-FM, KOFM, WKTI. JUMPS: WRVQ Ex To 26, KFMD 22 To 19, KEGL 21 To 14.
58	51	3	NEIL DIAMOND	ON THE WAY TO THE SKY ADDS: KGW, Z93, Y103. JUMPS: WGH 18 To 10, WZZR Ex To 30, KXOK 29 To 26, WRFC Ex To 30, KIQQ Ex To 33, Z102 29 To 23, KJR Ex To 24, KC101 27 To 23, WHBQ Ex To 20, KFMK Ex To 28.
52	52	6	PLAYER	IF LOOKS COULD KILL
59	53	6	TOMMY TUTONE	867-5309/JENNY ADDS: WTI, KLUC, WKTI. JUMPS: WSPT Ex To 30, KZZP 21 To 14, KRQ 24 To 16, KIQQ 11 To 7, KCPX Ex To 40, KFI Ex To 27, KFRC 31 To 23, KINT 25 To 20, KEGL 8 To 5, WIKS Ex To 26, KKXX Ex To 28. SALES: Good in the West. Weak in all other regions.
54	54	3	FOREIGNER	JUKE BOX HERO ADDS: KEEL, Y103, WLS-FM. JUMPS: Q102 22 To 19, 13K Ex To 23, 96KX 25 To 22, WBEN-FM 31 To 20, Q106 30 To 27, B97 26 To 22, WSPT 28 To 22, WBBQ 24 To 17, WGCL 12 To 6, KEYN Ex To 27, Q105 22 To 19, Z102 8 To 6, KFMD Ex To 27, BJ105 38 To 29. SALES: Breakouts in all regions.
52	55	4	PRISM	DON'T LET HIM KNOW ADDS: WANS-FM, WXKS, KFMD, KEGL. Day-Part: JB105. JUMPS: KEZR 22 To 19, KINT 28 To 25, KKXX Ex To 31, WLS-FM 34 To 26.
56	56	12	IRENE CARA	ANYONE CAN SEE ADDS: KEEL. Re-add: KFI. JUMPS: WXKS 26 To 20.
71	57	3	QUARTERFLASH	FIND ANOTHER FOOL ADDS: CKLW, Z102-34, KFMD, WHHY-FM, Y103. JUMPS: KHFI Ex To 23, 96KX 24 To 19, WBSB Ex To 27, WWKX Ex To 30, KYXX Ex To 25, KZZP Ex To 28, KRQ 25 To 22, KEGL 24 To 19, KLUC Ex To 29, WIKS 13 To 10, KKXX 23 To 15, WOKI 31 To 23. SALES: Breakouts in all regions.
48	58	10	GENESIS	ABACAB
34	59	22	EARTH, WIND & FIRE	LET'S GROOVE

HIT BOUND

50	60	2	STEVIE NICKS	EDGE OF SEVENTEEN ADDS: WFI, KKXX, WFLY-30, WLWL-FM, KEZR, Q106, B97, WAKY-25, KEEL, KIQQ, KFMD, KOAQ, Y103. Day-Part: WMAK-FM. JUMPS: 96KX 22 To 17, WOKI Ex To 34, WSKZ 25 To 22, WLS-FM 42 To 37, WLS 42 To 37, 94Q Ex To 28, WNCI 29 To 24, CKLW Ex To 28, KEYN 23 To 19, KOPA Ex To 28, Z102 33 To 29, KIMN 20 To 17, WBEN-FM 40 To 34, KLUC 17 To 13, WKTI Ex To 22. SALES: Breakouts in all regions.
52	61	12	EDDIE SCHWARTZ	ALL OUR TOMORROWS
50	62	16	EDDIE RABBITT	SOMEONE COULD LOSE A HEART TONIGHT
40	63	19	STEVIE NICKS (with DON HENLEY)	LEATHER AND LACE

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
67	64	5	TOM TOM CLUB	GENIUS OF LOVE JUMPS: 195 Ex To 20, KIQQ Ex To 34. SALES: Fair in all regions.
73	65	3	ANNE MURRAY	ANOTHER SLEEPLESS NIGHT ADDS: KFI, WTI, X. JUMPS: WSEZ 29 To 23, WSGN 19 To 15, WKJJ Ex To 20, WMAK-FM Ex To 30, KCPX Ex To 38, KOFM Ex To 29, WROR 19 To 16, WVBF 28 To 23, KFMK Ex To 27, WISM 24 To 18.
60	66	6	EARTH, WIND & FIRE	WANNA BE WITH YOU
56	67	19	LINDSEY BUCKINGHAM	TROUBLE
74	68	3	MIKE POST	THEME FROM MAGNUM P.I. ADDS: WZZR, WTI, X. JUMPS: WSEZ 21 To 16, WBCY 16 To 12, KEEL Ex To 35, WRFC Ex To 28, KIQQ Ex To 25, KFI Ex To 30, KINT 19 To 15. SALES: Fair in the West and East.
69	69	4	COMMODORES	WHY YOU WANNA TRY ME
76	70	3	T.G. SHEPPARD	ONLY ONE YOU ADDS: WISM-29. Day-Part: KBEQ. JUMPS: WSEZ 32 To 24, WHHY-FM Ex To 30, KFMK Ex To 30, WOKI 33 To 28. SALES: Fair in the South.
78	71	3	MECO	POP GOES THE MOVIES (PART 1) ADDS: CKLW-30. JUMPS: WCAO 26 To 23, WSGN Ex To 27, Q105 26 To 22, WGSV 34 To 30, WBEN-FM 34 To 13, WAYS Ex To 18. SALES: Breakouts in the East and South.
86	72	2	GREG GUIDRY	GOIN' DOWN ADDS: 94Q, WNCI-29, KZZP-30, KCPX, BJ105, KJR, WHBQ, KINT, KLUC. JUMPS: WMAK-FM 30 To 27.
68	73	5	CONDUCTOR	VOICE ON THE RADIO
57	74	19	RONNIE MILSAP	I WOULDN'T HAVE MISSED IT FOR THE WORLD
83	75	3	SUGAR HILL GANG	APACHE ADDS: 195, KEEL. JUMPS: KIQQ 35 To 30. SALES: Moderate in the South. Fair in the West.
87	76	2	BARBRA STREISAND	MEMORY ADDS: Q106, KJR, WFI. JUMPS: WKJJ Ex To 21, WGSV Ex To 32.
65	77	27	GO-GO'S	OUR LIPS ARE SEALED
—	78	1	DR. HOOK	BABY MAKES HER BLUE JEANS TALK ADDS: KCPX, Z102-33, KFRC, KINT, Z93, WBEN-FM, WOKI, WWKX, 94Q-29, WSGN, WANS-FM, WSEZ, WSKZ, Q106, WZZR, WBBQ, CKLW, KYXX. Day-Part: WMAK-FM. SALES: Just shipped.
88	79	2	SURVIVOR	SUMMER NIGHTS ADDS: KFI, WFI. JUMPS: WLS 45 To 41, WLS-FM 45 To 41.
—	80	1	PAUL DAVIS	65 LOVE AFFAIR ADDS: WNBC-30, KRTH, WOKI, WSPT, WPGC-28, WBCY, WMAK-FM, WBSB, WCAO, WFLY, WZZR, WAKY-18, WBBQ, CKLW, WGSV. SALES: Just shipped.
84	81	5	SOFT CELL	TAINED LOVE JUMPS: Y100 20 To 17. SALES: Fair in the East and Midwest.

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
90	82	2	STEVIE WOODS	JUST CAN'T WIN 'EM ALL ADDS: WSGN. Day-Part: KBEQ. JUMPS: KHFI 17 To 11, WZZR 27 To 24, WNCI 22 To 19, WAKY 19 To 16, KZZP Ex To 29, WTI, X 38 To 33, WHBQ 11 To 8, KINT 27 To 24, KKXX 31 To 25, WISM 11 To 8.
51	83	13	DEL SHANNON	SEA OF LOVE
77	84	7	AC/DC	LET'S GET IT UP
—	85	1	GEORGE BENSON	NEVER GIVE UP ON A GOOD THING ADDS: KIQQ, KRTH, WAXY, WISM-30. JUMPS: WXKS Ex To 28, Y103 Ex To 32. ON: WANS-FM, WGSV, WRFC, WSEZ.
—	86	1	SNEAKER	DON'T LET ME IN ADDS: KEZR, WSEZ, BJ105, KBEQ, KKXX. JUMPS: WRVQ Ex To 25. ON: WGH, WBCY, KEGL.
—	87	1	JUNIOR	MAMA USED TO SAY ADDS: Y100, WTI, X-FM-30, WDRQ-18. JUMPS: CKLW Ex To 26. ON: WXKS, KIQQ. SALES: Fair in the South and West.
—	88	1	KOOL & THE GANG	GET DOWN ON IT ADDS: WMAK-FM, WXKS-14, B97, KTSA. JUMPS: Y100 Ex To 25. ON: FM102.
—	89	1	GEORGE DUKE	SHINE ON ADDS: WBBQ, KIQQ, KC101-29. JUMPS: KJRB Ex To 30, B97 Ex To 29. ON: KHFI, WANS-FM, WTI, X-FM.
93	90	3	CHUBBY CHECKER	RUNNING JUMPS: KBEQ Ex To 30, KEGL Ex To 28, KLUC 26 To 23.
94	91	3	BOBBY WOMACK	IF YOU THINK YOUR LONELY NOW JUMPS: WDRQ 14 To 10. SALES: Fair in the South.
72	92	4	THE DOOBIE BROTHERS	HERE TO LOVE YOU
54	93	15	THE BEACHBOYS	COME GO WITH ME
79	94	17	QUEEN & DAVID BOWIE	UNDER PRESSURE
89	95	4	MOLLY HATCHET	POWER PLAY
64	96	16	BARBRA STREISAND	COMIN' IN AND OUT OF YOUR LIFE
81	97	15	BILLY JOEL	SHE'S GOT A WAY
85	98	12	JENNIFER WARNES	COULD IT BE LOVE
82	99	20	ROD STEWART	YOUNG TURKS
91	100	14	AL JARREAU	BREAKIN' AWAY

LOOKING AHEAD

DON'T YOU WANT ME	THE HUMAN LEAGUE
ADDS: 94Q, WBCY. JUMPS: KEGL Ex To 27. ON: WXKS	
THE LONGER YOU WAIT	GINO VANNELLI
ADDS: KEYN, KZZP, KBEQ. ON: 94Q, WBBQ	
MAKE IT LAST	CHRIS CHRISTIAN
ADDS: WGH, KCPX, KINT	

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— DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA
ADDS: WRNW, KSJO, WHFS, WKLS, KNAC, WOUR, KSFX, WPLR, KZEW, KSHE, KLOL, WLIR, WMMS. **HOTS:** None. **MEDIUMS:** KZEW. **PREFERRED TRACKS:** Somebody, I'm Back, Dion, Touch.
SALES: Just shipped.



11 JOAN JETT & THE BLACK HEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KZEW, WCCC, WRNW, KSJO, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMGN. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Title, Crimson.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

- 9 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC
ADDS: None. **HOTS:** WMMS, WLIR, KZEL, WKLS, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMGN, KLOL. **MEDIUMS:** WCCC, WCOZ, WRNW, KSJO, KSHE, WBLM. **PREFERRED TRACKS:** Let's, Evil, Venom, Title.
SALES: Good to moderate in all regions.
- 130 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M
ADDS: None. **HOTS:** WMMS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMGN, KLOL, WBLM, WLIR. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WSHE, KEZY, KSHE. **PREFERRED TRACKS:** Lonely, Fits, Don't Look.
SALES: Fair in East and West; weak in others.
- 13 THE CARS • SHAKE IT UP • ELEKTRA
ADDS: None. **HOTS:** WMMS, WLIR, WABX, KLOL, KSHE, KEZY, WCOZ, WRNW, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, WGRQ, WSHE, WPLR, KMGN, KZEW, KZAM. **MEDIUMS:** WBLM, WCCC, WYSP, KSFX. **PREFERRED TRACKS:** Title, Since, Victim.
SALES: Good to moderate in all regions.
- 144 PETER CETERA • FULL MOON/WARNER BROS.
ADDS: None. **HOTS:** WLIR, KSJO, WYSP, WAAF, WOUR, KMGN, KZEW, KLOL. **MEDIUMS:** WCOZ, WRNW, KZEL, WNEW, KROQ, WGRQ, WPLR, KEZY, WBLM. **PREFERRED TRACKS:** Limelight.
SALES: Fair in South; weak in others.

5 MOST ADDED

- CHUBBY CHECKER • THE CHANGE HAS COME • MCA
ADDS: WBLM, KNAC, WYSP, WCOZ. **HOTS:** WRNW, KZAM. **MEDIUMS:** WHFS, WNEW, WPLR. **PREFERRED TRACKS:** Running.
SALES: Weak in Midwest; fair in others.
- PAUL COLLINS' BEAT • THE KIDS ARE THE SAME • COLUMBIA
ADDS: KROQ. **HOTS:** None. **MEDIUMS:** WNEW, WOUR, KSFX, WPLR, KZEW, KLOL, WBLM, WMMS. **PREFERRED TRACKS:** Highway, Crying.
SALES: Weak initial response in all regions.
- 4 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** WRNW, WAAF, WGRQ, KMGN, WABX, WLIR, WMMS. **MEDIUMS:** WCOZ, KSJO, WNEW, WOUR, KEZY, KSHE, KLOL, WBLM. **PREFERRED TRACKS:** Juke, Waiting, Urgent.
SALES: Good to moderate in all regions.
- 25 GENESIS • ABACAB • ATLANTIC
ADDS: None. **HOTS:** WCOZ, WRNW, KSJO, KZEL, WAAF, WGRQ, KEZY, KLOL, WLIR, WMMS. **MEDIUMS:** WCCC, WYSP, WNEW, KSFX, KMGN, KSHE, WBLM. **PREFERRED TRACKS:** Title, Dark, Reply.
SALES: Moderate in all regions; weakest in South.

3 MOST ADDED

- GLASS MOON • GROWING IN THE DARK • RADIO RECORDS/ATLANTIC
ADDS: WABX, KZEW, WPLR, WOUR, WAAF, WYSP. **HOTS:** KZAM. **MEDIUMS:** WRNW, WSHE, KEZY, WLIR, WMMS. **PREFERRED TRACKS:** Carousel, Take, Political.
SALES: Weak initial response in all regions.

- 8 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: None. **HOTS:** WHFS, WNEW, KROQ, KNAC, KSFX, KZEW, WLIR, WMMS. **MEDIUMS:** KSJO, WKLS, WAAF, WPLR. **PREFERRED TRACKS:** Beat, Lips, Town.
SALES: Good in all regions.

LP Chart Position

- 38 SAMMY HAGAR • STANDING HAMPTON • GEFLEN
ADDS: None. **HOTS:** WMMS, WLIR, WCOZ, KSJO, KZEL, WYSP, WNEW, WAAF, KSFX, WGRQ, WSHE, KMGN, KZEW, KSHE, KLOL, WBLM. **MEDIUMS:** WABX, WCCC, WKLS, WPLR. **PREFERRED TRACKS:** Fall, One, Piece.
SALES: Moderate in Midwest and West; fair in others.
- 1 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
ADDS: None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KEZY, WCCC, WCOZ, WRNW, KSJO, KZEL, WYSP, WKLS, WNEW, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMGN, KZEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Centerfold, Rage, Title.
SALES: Good in all regions.
- 182 JOHNNY & THE DISTRACTIONS • A&M
ADDS: WLIR. **HOTS:** KZEL, WAAF, KZAM. **MEDIUMS:** WOUR, KSFX, WGRQ, WPLR, KZEW, KLOL, WMMS. **PREFERRED TRACKS:** Shoulder, Now, Desire.
SALES: Moderate in West; fair in others.
- 97 JANIS JOPLIN • FAREWELL SONG • COLUMBIA
ADDS: KLOL, WKLS. **HOTS:** WPLR, WMMS. **MEDIUMS:** WRNW, WAAF, KSFX, KZAM, KSHE, WLIR. **PREFERRED TRACKS:** Stand, Tell, Misery'n.
SALES: Fair in all regions; strongest in East.
- 3 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** WAAF, KZAM, KEZY, KLOL. **MEDIUMS:** KSJO, WKLS, WOUR, KMGN, WABX, WMMS. **PREFERRED TRACKS:** Stop, Crying, Stone.
SALES: Good in all regions.
- 118 LE ROUX • LAST SAFE PLACE • RCA
ADDS: None. **HOTS:** KZEW, KZAM, KSHE, WMMS. **MEDIUMS:** KSJO, KZEL, WKLS, WNEW, WAAF, WOUR, KSFX, WPLR, KEZY, KLOL, WBLM. **PREFERRED TRACKS:** Addicted, Boys.
SALES: Weak in West; fair in others.
- 109 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS
ADDS: KSHE, KMGN, WAAF. **HOTS:** KNAC, WMMS. **MEDIUMS:** WRNW, KSJO, KZEL, WHFS, KROQ, WOUR, KSFX, WPLR, KZEW, KZAM, KEZY, KLOL, WLIR. **PREFERRED TRACKS:** Do You, Tell Me, Working.
SALES: Moderate breakouts in all regions; strongest in West.
- 14 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. **HOTS:** WMMS, WLIR, WBLM, KLOL, KSHE, WCCC, WCOZ, KSJO, KZEL, WKLS, WNEW, KROQ, WAAF, WOUR, WGRQ, WSHE, KMGN, KZEW. **MEDIUMS:** WRNW, WYSP, KSFX, WPLR. **PREFERRED TRACKS:** Working, Over, Jump.
SALES: Good in all regions.
- 81 NICK LOWE • NICK THE KNIFE • COLUMBIA
ADDS: None. **HOTS:** WRNW, WHFS, WNEW, KROQ, KNAC, WOUR, WLIR, WMMS. **MEDIUMS:** WPLR, KZEW, KEZY. **PREFERRED TRACKS:** Heart, Stick, Raining, Burning.
SALES: Moderate in East and West; fair in others.
- 18 BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WHFS, WAAF, WSHE, KMGN, KZEW, WLIR, WMMS. **MEDIUMS:** WCCC, WRNW, WYSP, WKLS, WNEW, KSHE, KLOL, WBLM. **PREFERRED TRACKS:** Take Off, Beerhunter, Donuts.
SALES: Good to moderate in all regions.

4 MOST ADDED

- VAN MORRISON • BEAUTIFUL VISION • WARNER BROS.
ADDS: WLIR, KEZY, WNEW, WHFS, WRNW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

1 MOST ACTIVE

LP Chart Position

- 135 ALDO NOVA • PORTRAIT/CBS
ADDS: KEZY, KROQ. **HOTS:** WCCC, WAAF, WGRQ, WPLR, KZEW, KSHE, WMMS. **MEDIUMS:** KEZY, KSJO, KZEL, WKLS, WOUR, KSFX, WSHE, KMGN, KLOL, WLIR. **PREFERRED TRACKS:** Fantasy, Fooling.
SALES: Moderate in East and Midwest; fair in others.
- 21 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS
ADDS: None. **HOTS:** WCCC, WCOZ, KSJO, KZEL, WKLS, WAAF, WGRQ, WSHE, WPLR, KMGN, KZEW, KLOL, WBLM, WMMS. **MEDIUMS:** KSFX. **PREFERRED TRACKS:** Flying, Mountain.
SALES: Good to moderate in all regions; strongest in Midwest.
- 7 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: None. **HOTS:** WMMS, WLIR, KSHE, KEZY, KZAM, WRNW, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMGN. **MEDIUMS:** WABX, KLOL, WCCC, WCOZ, KSJO. **PREFERRED TRACKS:** Magic, Spirits, Secret.
SALES: Good in all regions.
- 88 PRISM • SMALL CHANGE • CAPITOL
ADDS: None. **HOTS:** WMMS, WBLM, KSJO, WYSP, WKLS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMGN, KZEW, KEZY. **MEDIUMS:** WLIR, KLOL, WCCC, KZEL, WSHE, WPLR, KZAM. **PREFERRED TRACKS:** Don't Let.
SALES: Moderate in all regions.
- 12 QUARTERFLASH • GEFLEN
ADDS: None. **HOTS:** WMMS, WRNW, KZEL, WAAF, WGRQ, WPLR, KMGN, KZEW, KZAM, KEZY, WABX. **MEDIUMS:** WCOZ, KSJO, WNEW, KLOL, WBLM. **PREFERRED TRACKS:** Fool, Harden, Cruisin'.
SALES: Good to moderate in all regions.

2 MOST ADDED

- BONNIE RAITT • GREEN LIGHT • WARNER BROS.
ADDS: WMMS, WLIR, KEZY, KZAM, KZEW, WOUR, WNEW, WHFS, WYSP, WRNW. **HOTS:** None. **MEDIUMS:** KZEW, WRNW. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 6 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** WRNW, WNEW, KROQ, KNAC, WGRQ, KEZY, WBLM, WABX, WMMS. **MEDIUMS:** WCOZ, KSJO, WOUR, KMGN, KSHE, WBLM. **PREFERRED TRACKS:** Friend, Start, Hang.
SALES: Good to moderate in all regions.
- 60 SOFT CELL • NON-STOP EROTIC CABARET • SIRE
ADDS: KSFX, WCOZ. **HOTS:** WHFS, KROQ, KNAC, WPLR, WLIR, WMMS. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Tainted, Dwarf.
SALES: Moderate in East and West; fair in others.
- 176 THIN LIZZY • RENEGADE • WARNER BROS.
ADDS: KLOL, KSHE. **HOTS:** None. **MEDIUMS:** WRNW, KZEL, WNEW, WAAF, KSFX, WGRQ, WSHE, WPLR, KMGN, KZEW, WLIR, WMMS. **PREFERRED TRACKS:** Hollywood, Leave, Angel.
SALES: Moderate breakouts in all regions.
- 171 TOMMY TUTONE • TUTONE 2 • COLUMBIA
ADDS: KLOL, WGRQ. **HOTS:** WYSP, WOUR, KSFX, KZEW, KZAM. **MEDIUMS:** KROQ, KNAC, WAAF, KMGN, WLIR. **PREFERRED TRACKS:** Jenny, Man, Shadow.
SALES: Moderate in West; fair in others.
- 153 WRABIT • MCA
ADDS: None. **HOTS:** KLOL, WMMS. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WAAF, WOUR, KSFX, KMGN, KZEW, KSHE, WBLM. **PREFERRED TRACKS:** Anyway, Wrong.
SALES: Moderate in Midwest; fair in others.

GOSPEL

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	1 14
2 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	5 43
3 GO SHIRLEY CAESAR (Myrrh MSB 6665)	2 17
4 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	3 21
5 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	4 23
6 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	7 11
7 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	8 55
8 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	6 5
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)	9 3
10 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	15 27
11 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	13 2
12 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	12 2
13 AMEN LEONARD GIVENS & THE LITTLE ROCK MASS CHOIR (Savoy 14633)	— 1
14 INTRODUCING THE WINANS (Light 5792)	10 27
15 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	11 5

Inspirational

	Weeks On Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1 27
2 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	3 11
3 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	6 7
4 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867)	4 11
5 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	5 19
6 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	7 7
7 PRIORITY IMPERIALS (Dayspring DST 4017)	2 53
8 AMY GRANT IN CONCERT (Myrrh MSB 6668)	9 37
9 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	8 23
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	10 17
11 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	14 63
12 BUBBLING HINSONS (Calvary STAV 5178)	— 1
13 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	— 1
14 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	12 3
15 FORGIVEN DON FRANCISCO (New Pax NP 33042)	11 169

Gospel LP Producers See Significant Rise In Quality As Budgets Increase

(continued from page 1)

from observing it. I think even my production has gone more towards a pop sound."

Harding disagreed that production of albums was moving toward a more secular sound. "I don't think we're trying to make it sound more secular," he said. "We're trying to keep the message there, but we're also trying to improve the quality of production as the secular people are also doing."

"Personally, I think our records compare to that quality," he continued. "But the secular people, they still play the quartets and southern gospel music on Sunday mornings, although some of the material now has more of a crossover potential."

"In the gospel song, the message is what counts," added Crutchfield, "so you've got the lyric content which is a separate entity completely from the music. What we're doing is retaining the message and enhancing that with whatever musical form it takes to make it palatable and acceptable to the general public."

Crutchfield pointed out that today there are people listening to gospel product who didn't even consider it in the past. "The reason is that the message hasn't changed but the music has changed and is more suitable to the musical tastes of other people," he said.

All of the producers interviewed felt that gospel music would enjoy a tremendous growth in the next few years and pointed out several reasons. "Within the next five years, I think we're going to see two or three super-stars that will emerge from the ranks of gospel music, and that's what you have to have," said Crutchfield. "You have to have real strong personalities that the general public relates to."

Bannister pointed out another reason. "We haven't really developed the potential that God wants us to develop," he said. "We should be setting the trends of creativity because we're being plugged into the only Creator. The rest of us are just rearrangers. We're just rearranging what God had already done."

ALBUM REVIEWS

TALK TO ONE ANOTHER — Brown Bannister — Newpax Records — Producer: Brown Bannister — List: 7.98

Although this is his debut album as an artist, Brown Bannister is no novice in the realm of Christian music. He has produced Grammy and Dove award-winning albums and was awarded the 1981 "Song of the Year" Dove Award. On this LP, he gathers up his many talents, surrounds himself with excellent musicians and sensational songs, and the result is an album brimming with spiritual sensitivity. Best cuts include "Talk to One Another," "I Loved You Once" and "Nature Of Love."



Oak Ridge Boys Reach Out To A Widening Audience

(continued from page 8)

other. We have been through many lean years together, and I think the lean years kind of drew us together and made us a very closely knit group. Our togetherness is one of the chief ingredients for our success today.

"We were under a transition period around seven or eight years ago and spent some time in a gray area where we were really no longer a full-time gospel group, but we were not really established in country or pop-oriented music yet because we had not had any hit records. We were really actually in the middle; we were nowhere. We had a couple of rough years there with very, very little money coming in, and I think that that's where we built some strong character. We spent many days wondering if we would even have a group, but I think we had a strong belief in ourselves and the fact that we could make it."

Top Flight Bookings

Jim Halsey also had a belief in the band's talents and began assigning road dates with top-name country acts where the band was able to gain initial exposure in front of 10-15,000 people a night fronting for acts like Johnny Cash, Freddy Fender and Kenny Rogers.

It's all been a part of a carefully designed plan to build the act, and now that the band has achieved sell-out performances on the strength of its own name and platinum albums, it feels challenged to go even further, filling bigger halls and attaining multiple platinum status. "I think if you asked any of us what we'd like to be doing down the road, we'd probably all say basically the same thing," generalizes Sterban, "that we'd like to be doing what we're

doing today on a bigger and a better scale. We would like to make a real impact on the music industry worldwide. That sounds like a tall goal, but I think you have to think big if you're going to accomplish big things."

Thus, the Oak Ridge Boys' move into the pop field is just the placement of one more stone upon the foundation already created through the efforts of the band, MCA Records, Chancey, Halsey and the band's manager, Shelly Davis.

Sterban emphasizes that the building process will not neglect the band's roots. "I think we have made a conscientious effort to have the crossover records without offending the country audience," he insists. "We work very, very hard at that. I'm sure there are some real purists that have complained, but, for the most part, I think we still have a pretty good reputation in the country music industry, which I think is indicated by the fact that we're still having #1 country records every time out. Our song 'Elvira' was a big crossover record — the most-played record on jukeboxes last year it was voted Single of the Year by the Country Music Assn., so that indicates that we still have a very good working relationship with the vast majority of the country music industry."

"Number one records are great," he continues, "and it provided us with a good living for several years. We hope to continue to always have #1 country records, and, if that's all we had, we would be very, very happy. But there's no comparison between a #1 country record and a #1 pop record. It just propels you to a different level of the business. It makes everything bigger in every area — more money, more people, there are more pressures placed upon you, it's more difficult to have privacy — but by far the advantages outweigh the disadvantages, and we've just had to make some adjustments."

Learning To Cope

"You have to learn where to draw the line; everyone wants an interview now, and you can't give all the interviews, so you choose the ones that you feel will be most advantageous to your career and do those and try not to offend anybody. I think that we're mature enough men that we have learned to live with that and roll with it."

The Oak Ridge Boys members have been able to glean quite a substantial bit from their intrusion into the country and pop idioms, but they try to give back to their fans in the way of social and charitable causes. Bonsall is the chairman for the "Stars For Children" campaign to support a drive for the prevention of child abuse. This year the benefit raised \$200,000. In addition, Golden held the Harvest Jam in his hometown of Brewton, Ala., to "give something back" to the town. Indeed, the concert drew some 30,000 fans to the community of 10,000, and those fans left additional capital in the town in exchange for gas, food, shelter, souvenirs and other services.

"(We) believe in the biblical principle that the more you give, the more you're going to receive," says Sterban. "I think we have proved that that ideal or that philosophy definitely does work. We feel like we have a responsibility to affect young people and adults' lives in a positive direction, because people now are looking up to us, and they're going to follow our example."

"We can have news in the paper about being busted for drugs or tearing up hotel rooms, or else we can have this good publicity about promoting the Boy Scouts and about raising money for the prevention of child abuse and that sort of thing," he summarizes. "I think if we have positive news about us and affect people in a positive direction, it's going to help us as well as our fans and the public in general."

Registration Open For Annual MSMA Confab

NASHVILLE — Registration is now open for the fifth annual Muscle Shoals Records and Producers Seminar, set for May 19-22 at the nearby Joe Wheeler Resort. Sponsored by the Muscle Shoals Music Assn. (MSMA), advance registration is mandatory for the seminar, which will address the theme, "Music Business In The '80s — New Concepts — New Problems."

The registration fee is \$100 for non-MSMA members and \$75 for members, with room charges at \$75 per day. Additional rooms are available at the new \$6.7 million Holiday Inn in Colbert County. Transportation between the hotel and the Wheeler Resort will be provided by the MSMA.

The deadline for registration reservations is May 1. For more information, contact Buddy Draper at P.O. Box 2009, Muscle Shoals, Ala. 35660, or telephone (205) 381-1442.

LaRue-Webb Bows

NEW YORK — Producer D.C. LaRue and entertainment consultant Roy Webb have established LaRue-Webb Ltd., an American company headquartered in New York offering foreign labels regional control over product by new and established disco artists. Foreign companies will also be able to sub-license product to other labels by special agreement with the company.

Financial risk to foreign labels will be limited to a small percentage of total production costs on each album or single issued on their own labels. In addition, the company has established a point system as an incentive to actively promote product. Artists will also work with the companies in the cooperative regarding promotional tours and publishing.

LaRue-Webb is located at 63 Perry St., New York, N.Y. 10014. The telephone number is (212) 741-1414.

CBS U.K. Hits New Heights With Diverse Mix Of Artists

by Fred Goodman

NEW YORK — In 1981, CBS U.K. had a banner year. Garnering eight platinum, 14 gold and seven silver albums, as well as 13 gold and 11 silver singles, the company emerged as one of the dominant forces in its market. In a recent interview with **Cash Box**, Maurice Oberstein, chairman, CBS U.K. attributed much of the company's success to its ability to actively work a diverse roster of British and international acts despite a harsh economic climate.

"I think we've had an incredible success mainly because we've drawn on a variety of sources," said Oberstein. "There's a genuine interest and investment in talent, mainly British, but also American and international."

Among the artists topping the CBS U.K. roster were such homegrown acts as Adam & the Ants, the Nolans, Altered Images, and Shakin' Stevens. But also contributing to the company's success were international artists like Julio Iglesias, Barbra Streisand, Bruce Springsteen and ABBA.

Although an American, Oberstein has been with the British outfit for 17 years and has come to appreciate certain advantages of the smaller U.K. market. "Whenever I go back to America," said Oberstein, "I recognize the problem of getting to the record buyer. When I came to the U.K., I saw that on a lot of levels it was light years behind the U.S. But I would certainly say now that the U.K., perhaps because of its innovative music, has carried with it merchandising, marketing and promotion things that I think at this point puts it ahead of the U.S."

National Advertising

Oberstein places particular emphasis on the value of the British radio and television networks, as well as the national and musical press.

"We don't have narrow broadcasting," declared Oberstein when queried about CBS U.K.'s ability to sell such diverse artists. "We have access to the public through a variety of musical formatted programs, and through the BBC and the commercial stations, we have an opportunity to test a lot of different things on the public. So the great opportunity we have here is that we can do almost anything. We can break an REO Speedwagon or an Adam & the Ants — we can get it on the radio, get it on television, and let the public say yes or no."

Speaking to the power of the British press, Oberstein noted that the size of the country was key. "We have a national press," he said, "and that makes it fundamentally different than in the U.S. Here, papers like *The Daily Mail* or *The Sun* or *The Mirror* have daily circulation figures of five million. Along the same lines, we have a music press that probably attracts 10 million readers nationally with publications like *New Musical Express*, *Sounds*, *Melody Maker* and so on. The musical press is incredibly important to us. And we can easily reach people who are interested in music through print, radio and television, all on a national level."

Although CBS U.K. has the networks through which to give almost any artist a shot, Oberstein is quick to point out that not every established artist from another market will score in Great Britain.

"You make records in America for America," he said, "and America is doing less well overseas than it used to. REO Speedwagon and Journey are great acts — great for America. If they don't sell the same way in other countries, it only means the rest of the world has slightly different tastes.

"It may be self-serving for me to say this,"



Maurice Oberstein

Oberstein added, "but we in the U.K. have converted more American acts to best-sellers in our own market than any other company with American sources. But REO was the only American act to wind up in the British Top 20 in 1981. So tastes are different.

"Perhaps at the moment your stuff is a little less interesting to the U.K. because of the political scene and the unemployment, have meant that the indigenous music of the British has become the folk/protest music of the period," mused Oberstein. "It has a very specific meaning here, the same way I would never put out Chicago's Harry Truman record in the U.K. because it doesn't mean anything to the British."

While the troubled British economy may be grist for the popular music mill, it has also had some very real effects on the record industry. While Oberstein concedes that tough economic times can hit entertainment companies particularly hard, he is unwilling to see the industry as a select victim.

"Britain now has the highest unemployment it's had since the '30s," he said. "When so many young people are unemployed, we really have a problem since that's our traditional market. But it really hasn't been the fault or particular problem of the record industry. Everybody's in trouble. I'm tired of the record industry feeling that somehow we've been singled out, that we're poorer managed or profligate with our money. It's because times are hard, not because we're silly or spent too much money on our parties."

Another major difference between the American and British markets is the power of small, independent labels to make inroads in the market. While Oberstein maintains that "the mystique of the indies is overdone," he sees them exerting very real pressures on a major company like CBS U.K.

"The indies represent a force that keeps us from being complacent," he said. "There is no ownership of the market because the small indies continue to prove that talent can come from anywhere. You don't control anything, you don't have the pop singer, the rock band, anything. They keep you alive and alert and force you to work harder."

Working harder seems very much to be the game plan at CBS U.K. While it may seem the company couldn't hope to repeat the kind of success it had in '81, Oberstein is excited and optimistic.

"Guessing what's going to be hot next year is always an insidious business," said Oberstein, "because the ones you don't mention always come back to kill you. We're very excited about a lot of projects — Bonnie Tyler, Altered Images and the next Clash album just to name a few. As far as American acts, we will sell Journey in the U.K. in '82 over everybody's feelings that they're yesterday's heroes. We already have a home run in the U.K. with George Duke's 'Shine On' single, and I'm sure we'll do very well with Luther Vandross. So I'm grateful for the work done by the people in America. They make it easy for me to sit back and be a hero."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The operation of the Records Supermarket by a joint society formed by the six major companies developed into unexpected intricacies when the main downtown dealers decided to boycott one of these companies, not selling its product, as a protest against the Supermarket, which has one location near Corrientes Avenue and a few blocks away from most of them.

Not surprisingly, the dealers (who also formed a society) selected Sicamericana as its first target, since the company headed by **Nestor Selasco** has the lowest participation in the market of the six (the other are RCA, EMI, CBS, Microfon and PolyGram) and hence could be affected most by the move. From the label's viewpoint, the main worry was that **Rodolfo Gonzalez**, owner of the Centro Cultural del Disco and one of the most brilliant minds in the trade, joined the boycott. The Centro Cultural is one of the most important accounts in the industry.

Next thing to come, after a hard month for Sicamericana, was that EMI and RCA (which also distributes PolyGram and Microfon) decided not to sell records or tapes to any account who didn't buy from Sicamericana. This helped to end the hostilities, at least for the moment, and the situation returned to "business as usual."

In the meantime, the Records Supermarket is steadily increasing its sales and participation in the market, although its profile of product is mainly composed by catalog items. In January, it may have been more than one percent of the whole country. One of the companies, Interdisc — not included traditionally among the majors, although its share of the total volume is high — decided not to sell its product through it, probably as a way to avoid conflict with the downtown dealers. Thus, the Records Supermarket gets some of the Interdisc titles through one of the distributors, to please its customers.

The experience will undoubtedly continue and the labels are satisfied with it, but the relation with dealers, both in this zone and in other parts of the country, still has some room for improvement. At least one of the majors has been applying strict rules in the case of non-payment or delay by dealers and suspending the mailing of merchandise in case of dissent. Its share of the market may have dropped, but the financial shape of the company has improved a lot.

miguel smirnoff

Australia

MELBOURNE — **Split Enz** and **Cold Chisel** are both in the studio working up their next LPs, while **Angel City** has just released its newest, produced by **Ed Thacker** and titled "Night Attack." **Split Enz** has flown in English heavyweight **Hugh Padgham** to produce its next at Sydney's Paradise Studios. Padgham produced the new **Police** LP, "Ghost In The Machine," and the recent **Genesis** LP, among many others. Paradise Studios is the complex owned and operated by Mr. Bad Habits, **Billy Field**, whose self-produced LP, "Bad Habits," has been released in numerous countries. **Split Enz** has Paradise booked throughout February.

The **Rocky Horror Show** lives again...and again...and again... (more time warps than one can deal with)... While the **Rocky Horror Picture Show** has been doing great business for a long time now, a new production of the stage show opened in Sydney, produced by Englishman **Wilton Morley** (son of actor **Robert Morley**). Festival Records has just released an Australian cast recording (that's the 1981 cast) of six tracks in 12" configuration at a budget price.

Kamahl, the Malaysian-born singer who

is second only to country artist **Slim Dusty** in terms of Australian record sales, has just released his 21st LP, "My Love For You." Following a four week promo tour of the U.S. that included several TV and radio appearances, he came back particularly to make his 27th appearance at Sydney's prestigious Opera House (he's played there more times than anyone else) for a Royal Command Performance for the Duke and Duchess of Kent, currently visiting the antipodes.

allan webster

Italy

MILAN — **Riccardo Fogli**, CGD recording artist, won the 32nd edition of the Sanremo Festival — which took place from Jan. 28-30 — with the song "Storie Di Tutti I Giorni" (published by Come Il Vento-Parking-Sugarmusic). At the second position were **Al Bano & Romina Power** with "Felicità" (published by Televis-Maiolino, released on Baby), followed by **Drupi** with "Solì" (published by Usignolo-Sensazione, released on Fonit Cetra label).

Producer **Claudio Fabi** announced the creation of his own label, Aleph, distributed by CGD-MM. Among the recording artists are the **Mercenarles** (A new Italian rock group) and singer **Enzo Malepasso**.

Giuseppe Gramitto Ricci, president of the Carosello record company, announced the appointment of **Marlo Rapallo** as general manager of the group, replacing **Lucio Salvini**, who left the company. In addition, **Alda Faldutti** is the new head of the press office.

The 16th edition of the SIM (Music Instruments and Hi-Fi Fair) will be connected to the IVES (International Video and Electronic Consumer Show.) The fair is scheduled for Milan from Sept. 2-6, 1982. It is being organized by **Roberto Pinna Berchet**.

A new classical midline, Viva, has been studied by Decca Dischi Italia. The first releases will be on the market in March.

marlo de luigi

United Kingdom

LONDON — Following three years at Charisma Records as general manager, **Michael Watts** joined Chrysalis Records in December as international manager. Now, with the departure of **Des Brown**, Watts has been made international director. Brown has left Chrysalis to join with video producer **Scott Millaney** to form their own company, Premier Programming Ltd. Watts' position at Charisma has been filled by **Steve Weltman**, previously with RCA in London. He is joined at Charisma by **Judy Lipsey**, who is press officer. Lipsey joins from CBS U.K. . . **John M. Hewlett** has been appointed manager, talent acquisition, at A&M Records, effective immediately. Hewlett recently returned to the U.K. after three years in America, where he managed and produced **The Dickles**, a chart act for A&M, and a new act, **Four Squares**. Previous to that, he had been in publishing with Apple and in management with Sparks and Gallagher and Lyle.

Chris Wright, co-chairman of the Chrysalis Group, has announced that Chrysalis Publishing Ltd. has concluded a deal for the U.K. representation of the Combine Music catalog. The deal was negotiated in Nashville between Combine Music Corp. president **Bob Beckham** and Chrysalis Music director **Stuart Slater**. Combine, which was previously represented by EMI Music, publishes **Billy Swann**, **Larry Gatlin**, **Tony Joe White** and **Lee Clayton**. The deal also includes Resaca Music, who publishes **Kris Kristofferson**, including such songs as "Help Me Make It Through The Night" and "Me And Bobby McGee."

paul bridge

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	2/20		Weeks On Chart	2/20
1	1	16	38	39	5
2	2	17	39	40	20
3	4	20	40	40	4
4	3	16	41	42	28
5	5	17	42	50	3
6	6	14	43	36	14
7	8	10	44	49	3
8	9	7	45	44	35
9	7	24	46	48	11
10	12	7	47	—	1
11	17	2	48	54	3
12	10	16	49	38	26
13	16	3	50	43	34
14	13	27	51	—	1
15	11	17	52	45	14
16	14	12	53	59	2
17	15	15	54	47	11
18	19	13	55	56	18
19	30	2	56	57	4
20	20	21	57	51	12
21	18	22	58	—	1
22	22	10	59	58	19
23	23	7	60	61	7
24	24	7	61	62	4
25	33	2	62	52	21
26	28	48	63	63	3
27	25	12	64	55	18
28	34	3	65	—	1
29	26	15	66	64	11
30	29	11	67	67	5
31	21	14	68	68	18
32	46	2	69	74	22
33	27	21	70	71	26
34	32	24	71	66	22
35	41	5	72	69	10
36	31	11	73	73	24
37	37	44	74	65	6
			75	70	10



HOT THING — Chi-Sound recording group the Chi-Lites recently played two sold-out nights at Danzey's Retreat in Long Island, N.Y., where the group was out supporting its current record, "Hot On A Thing (Called Love)." Pictured on the dance floor at Danzey's are (l-r): Ricky Ricardo, music director, WBLI; and Marshall Thompson and Eugene Record of the group.

THE RHYTHM SECTION

A WHOLE LOTTA BULL — The Platters and their soothing doo wopped lauding of smooth beer is brashly interrupted by **Kool & The Gang's** touting of Schlitz Malt Liquor beer, much to the chagrin of all involved as an irate bull thrashes through the walls of the saloon where this libation debate is in progress. Schlitz commercials have been effective enough to direct the black consumer to Schlitz Malt in his quest to quench his thirst. Joining the Platters and the Gang in musical endorsement of that ribald brew is the **Gap Band**, **Teddy Pendergrass** and the oh-so funky **Millie Jackson**. Pendergrass will be doing both television and radio, while the Gappers and Millie will be doing it on the radio airwaves. Pendergrass' TV spot has proven to be hilarious. A trio of fine young women are politely singing the virtues of beer drinking in a bar, sporting the *Casablanca* motif, when a rakish Pendergrass saunters down some stairs huffing and puffing how beer drinkers should become bullish on Schlitz Malt Liquor. That familiar male bovine beast bursts through the saloon's walls and everyone is on the lam. As the singing damsels take a powder, one grabs Pendergrass, cooing "Come on, Teddy." Of the three B/C artists in the Schlitz Malt campaign, Pendergrass is perhaps the most tame (perhaps accounting for the fact he's the only one to be captured on video), so the radio spots including the Gap Band and the irrepressible Jackson might be even more, ah, how should we say, funky? Regardless, Schlitz has targeted its most substantial paying demographic and is marketing to that consumer with artists that the Bull buyer can identify with. Good show.

DREAD RHYTHM, MAHN — For the not-so-faint of heart and lovers of roots music, Heartbeat Records taps out the dread beat for the rebel rocker. Through Rounder Records, Heartbeat recently re-released some blistering, vintage sounds from dub master **Linton Kwesi Johnson**, **Mikey Dread** and the tireless **Big Youth**. Steeped in the political groove that has made his sound both alluring and ominous is "Dread Beat & Blood" by Johnson. Though culled from a Virgin Records release of 1978, Kwesi Johnson's soothsaying poems about social unrest among the various factions of the United Kingdom's youth are quite timely. The Mikey Dread LP, "Beyond World War III," was released in 1980 on Stiff Records. Like the title, the music leaves a trail of horrific speculation in its wake. The Dread mike man leaves us with two new cuts on the LP, "Warrior Stylee" and "Rockers' Delight." Not to go unnoticed is "Some Great Big Youth," a compilation of Big Youth's work from the "Isiah," "Progress" and "Rock Holy" LPs released on Negusa Negast. Big Youth also laments "World War III" as an added treat on this package. But this is just the first dread wave to come from Heartbeat. Mikey Dread is to have an LP released in spring. Also to come is a live LP taken from recent recordings at Kingston's Skateland, where the country's hottest dubbers and artists gathered for a frolic. . . Thank Jah for the Heartbeat, but blessed is the Mango. The New York-based Jamaican music label is coming with tough propositions in the upcoming months, including an album by reggae sessionist supreme **Sly Dunbar**, with co-hort **Robble Shakespeare**. Due at the end of March, "Sly-Go-Ville" features a reggae dub version of **War's** now classic voodoo tune, "Slippin' Into Darkness," and a cosmic dub song titled "Unlimited Taxi." The album will be released on Mango through Dunbar and Shakespeare's Taxi Records Prods. Also coming on Mango through Taxi is **Jim Riley's** "Rhythm Driven" . . . Perhaps one of the more truly touching and spiritual offerings from the reggae vinyl pipeline comes from **Rita Marley**, widow of the late rasta music proponent **Bob Marley**. Rita, who recently signed an exclusive contract with Shanachie Records, a New Jersey-based label, just released an LP, titled "Who Feels It, Knows It." From that LP will be the single, "One Draw," which has already mustered airplay around the U.S. horn of black radio. This is nothing new for Rita. Once a member of the **I Threes**, known as **Jamaica's Supremes**, the trio (consisting of **Marcia Griffiths**, **Judy Mowatt** and Rita) backed the late Bob starting in 1974, but also maintained a separate recording career. Perhaps because it is Black History Month, but for whatever reason, reggae music is much more prominent on some trendsetting black playlists.

SHORT CUTS — Cotillion Records recently signed crooner **Ronnie Dyson** to an exclusive recording pact. Dyson is to release "Phase 2" as a debut LP for the label the first week of March. "When You Get Right Down To It" perhaps stands out as his most successful record after he made his world debut in the original Broadway cast of the musical *Hair*, singing the worldwide hit "Aquarius." His career has encompassed a variety of mediums, including film, television and commercials. . . A recent landmark session brought together some of jazz's rarer talents. For an album to be released by Contemporary Records, vibist **Bobby Hutcherson** will be joined by pianist **McCoy Tyner**, bassist **Herbie Lewis** and drummer **Billy Higgins**. This not only marks the label's first digital recording (executed at Ocean Way Recording in Hollywood), but also the first time in some several years that Tyner will serve as a sideman. Two new Hutcherson compositions will be featured on the album, "Old Devil Moon" and "My Foolish Heart." The remainder of the LP will feature Hutcherson dubbing himself on several instruments. . . **Peaches & Herb's Linda Green**, who is undoubtedly one of the more voluptuous thrushes on the music scene, is featured as one of the Top 10 Sexiest Black Women in America by *Players* magazine. She'd be Top 10 in most men's magazines, quiet as it's kept. . . **Jerry Boulding**, who for the last year has served as MCA Records director of Black music marketing, has resigned that position, effective Feb. 12, and is currently handling programming chores at WJPC/Chicago. **michael martinez**

CASH BOX TOP 100

February 27, 1982

	Weeks On 2/20 Chart		Weeks On 2/20 Chart		Weeks On 2/20 Chart
1 THAT GIRL STEVIE WONDER (Tamla/Motown 1602TF)	1	7	33 WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY (Capitol P-A-5072)	34	7
2 IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)	2	14	34 LET'S GO ALL THE WAY CHOCOLATE MILK (RCA PB-13026)	37	5
3 CALL ME SKYY (Salsoul/RCA S7 2152)	3	18	35 JAM THE BOX BILL SUMMERS And SUMMERS HEAT (MCA 51221)	23	12
4 MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	4	7	36 HONEY, HONEY MANHATTANS (Columbia 18-02666)	41	5
5 TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)	7	7	37 THE GIGOLO O'BRYAN (Capitol 5067)	45	5
6 COOL (PART 1) THE TIME (Warner Bros. WBS 49864)	6	13	38 BE MINE (TONIGHT) GROVER WASHINGTON, JR. (Elektra E-47246)	28	14
7 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)	5	15	39 YOU ARE THE ONE AM-FM (Dakar/Brunswick DK 103)	44	7
8 YOU'RE THE ONE FOR ME "D" TRAIN (Prelude PRL 8043-AS)	8	13	40 NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005)	—	1
9 MAKE UP YOUR MIND AURRA (Salsoul/RCA S7 7017)	12	13	41 IF YOU COME WITH ME DUNN & BRUCE STREET (Devaki/Mirus DK 4005)	46	7
10 I WANT TO HOLD YOUR HAND LAKESIDE (Solar/Elektra S-47954)	14	10	42 STRUT YOUR STUFF LIVE (TSOB TS-2006)	43	10
11 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	9	19	43 TONIGHT I'M GONNA LOVE YOU ALL OVER THE FOUR TOPS (Casablanca/PolyGram NB 2345)	49	4
12 YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	10	16	44 IMAGINARY PLAYMATES RENE & ANGELA (Capitol 5081)	48	4
13 MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)	16	7	45 WATCH OUT BRANDI WELLS (WMOT WS9 02654)	51	10
14 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	21	6	46 ANGEL STARPOINT (Chocolate City/PolyGram 3230)	50	4
15 IN THE RAW WHISPERS (Solar/Elektra S-47961)	20	6	47 TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD (Boardwalk NB7-11-132)	33	12
16 DON'T YOU KNOW THAT? LUTHER VANDROSS (Epic 14-02658)	17	11	48 APRIL LOVE L.T.D. (A&M 2395)	53	3
17 WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	19	6	49 STAGE FRIGHT CHIC (Atlantic 3887)	30	10
18 APACHE SUGAR HILL GANG (Sugar Hill SH 567)	13	13	50 HELP IS ON THE WAY THE WHATNAUTS (Harlem International H.I.R. 110)	59	5
19 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	24	6	51 WHERE DO THE BOP GO? L.A. BOPPERS (MCA 51232)	56	5
20 WAIT FOR ME SLAVE (Cotillion/Atlantic 46028)	11	12	52 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	36	21
21 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	25	11	53 HOLDIN' OUT FOR LOVE ANGELA BOFILL (Arista AS 0662)	65	2
22 STEPPIN' OUT KOOL & THE GANG (De-Lite/PolyGram DE 816)	26	5	54 CIRCLES ATLANTIC STARR (A&M 2392)	—	1
23 DO IT TO ME VERNON BURCH (Spector Records Int'l. SRI-A00019)	15	13	55 IT'S NASTY (GENIUS OF LOVE) GRAND MASTER FLASH & FURIOUS FIVE (Sugar Hill SH-775)	63	4
24 TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	22	18	56 THIS BEAT IS MINE VICKY "D" (Sam 81-5024)	61	10
25 LET'S WORK PRINCE (Warner Bros. WBS 50002)	35	5	57 IF I HAD THE CHANCE CHUCK CISSEL & MARVA KING (Arista AS 0650)	62	4
26 SHINE ON GEORGE DUKE (Epic 14-02701)	29	4	58 HYDRAULIC PUMP P-FUNK ALL STARS (Hump H-1)	58	6
27 DO IT ROGER ROGER (Warner Bros. WBS 49883)	18	11	59 WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF)	69	3
28 WORK THAT SUCKER TO DEATH XAVIER (Liberty P-A-1445)	40	5	60 TAKE ME TO HEAVEN REN WOODS (Elektra E-47403)	70	3
29 HOT ON A THING (CALLED LOVE) THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600)	31	7	61 SPIRIT OF THE DANCER EVELYN KING (RCA PB-13017)	67	4
30 A LITTLE MORE LOVE T-CONNECTION (Capitol P-A-5076)	32	10	62 LET'S STAND TOGETHER MELBA MOORE (EMI America P-A-8104)	38	10
31 HIT AND RUN BAR-KAYS (Mercury/PolyGram 76123)	27	18	63 SAD GIRL GO (Arista AS 0659)	66	4
32 NIGHTS OVER EGYPT THE JONES GIRLS (Philadelphia Int'l./CBS ZS5 02713)	39	3	64 RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTIE LAVETTE (Motown M 1532F)	75	4
			65 MUST BE THE MUSIC SECRET WEAPON (Prelude PRL 8036-AS)	71	5
			66 WELCOME INTO MY HEART THE ISLEY BROTHERS (T-Neck/CBS ZS5 02705)	72	3
			67 WHO'S FOOLIN' WHO ONE WAY (MCA 52004)	73	2
			68 IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-138)	78	2
			69 THE ONLY ONE CHARLES EARLAND (Columbia 18-02710)	76	2
			70 BETTER TOGETHER RUFUS WITH CHAKA KHAN (MCA 52002)	74	3
			71 U TURN ME ON TOMORROW'S EDITION (RFC/Atlantic 4010)	79	3
			72 YOU GOT THE POWER WAR (RCA PB-13061)	—	1
			73 TIME STONE (West End 22139)	80	4
			74 A FRIEND OF MINE GLADYS KNIGHT & THE PIPS (Columbia 18-02706)	84	2
			75 JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 46030)	82	3
			76 I THINK IT'S GONNA BE ALRIGHT CARL CARLTON (20th Century-Fox/RCA TC-2601)	83	2
			77 GIGOLO MARY WELLS (Epic 14-02664)	77	6
			78 TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)	42	22
			79 SHOUT ABOUT IT LAMONT DOZIER (M&M M-502)	90	2
			80 BURNIN' UP IMAGINATION (MCA 52007)	87	2
			81 LOVE SEASONS ZOOM (Polydor/PolyGram PD 2197)	—	1
			82 GOT TO GIVE IT UP WEST STREET MOB (Sugar Hill SH-773)	85	6
			83 STAY IN MY CORNER THE DELLS (20th Century-Fox/RCA TC-2602)	89	2
			84 GLOW LOVE MIGHTY CLOUDS OF JOY (Myrrh M-241)	86	2
			85 TREAT YOURSELF TO MY LOVE TERRI GONZALEZ (Becket BDA 45-10)	—	1
			86 ROLL WITH THE PUNCHES ADC BAND (Cotillion/Atlantic 47001)	—	1
			87 BIG FAT BOTTOM REDD HOTT (Venture V-148)	47	11
			88 SHAKE TILL YOUR BODY BREAK KWICK (EMI America P-A-8105)	—	1
			89 QUICK SLICK SYREETA (Tamla/Motown T 5433F)	52	14
			90 THIS FEELING MUST BE REAL SKOOL BOYZ (Destiny 2006)	—	1
			91 GLAD TO KNOW YOU CHAS JANKEL (A&M 2396)	94	2
			92 GET ON DOWN TO THE MUSIC COLORS (Becket BKA-45-9A)	92	5
			93 RAINBOW MADAGASCAR (Arista AS 0654)	60	7
			94 GENIUS RAP DR. JECKYL & MR. HYDE (Profile 5004)	97	2
			95 REALLY WANNA SEE YOU INVISIBLE MAN'S BAND (Boardwalk NB7-11-137)	—	1
			96 LOVE FEVER GAYLE ADAMS (Prelude PRL 8040-AS)	54	16
			97 WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)	64	19
			98 YOU NEVER KNOW RAMSEY LEWIS (Columbia 18-02704)	—	1
			99 "B" MOVIE GIL SCOTT-HERON (Arista AS 0647)	57	11
			100 KICKIN' BACK L.T.D. (AIM 2382)	55	17

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Friend Of Mine (Warner-Tamerlane/Renleigh — BMI)	74	Hit And Run (Bar-Kays/Warner Tamerlane — BMI)	31	Love Seasons (Sextel/Zoom Eight — BMI)	81	That Girl (Jobete & Black Bull — ASCAP)	1
A Little More (T-Con (admin. by Irving — BMI) — BMI)	30	Holdin' Out (ATV/Mann+Weil Songs/Braintree/Snow — BMI — ASCAP)	53	Make Up (Lucky Three/Red Aurra — BMI)	9	The GigoLO (Cortez — ASCAP)	37
Angel (Lionel Job Harrindur/Llyndiana (admin. by Ensign)—BMI)	46	Honey, Honey (Sherlyn — BMI)	36	Mama Used To Say (Pressure/Aves/EMI Music — PRS)	13	The Only One (Better Nights — ASCAP)	69
Apache (Sugar Hill — BMI)	18	Hot On A Thing (Angelshell/Six Continents — BMI)	29	Mirror, Mirror (Bandler-Koppelman/Jay Landers/-Gravity Raincoat/Rosstow — ASCAP)	4	This Beat (Middeb/Joga — ASCAP)	56
April Love (Almo/McRovsco/Key of G — ASCAP/Irving/McDorsbov — BMI)	48	Hydraulic Pump (Bridgeport/Malbiz — BMI)	58	Must Be The Music (Trumar/Smoottee — BMI)	65	This Feeling (De Note/Skool Boyz/Easley — BMI)	90
"B" Movie (Brouhana — ASCAP)	99	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI)	7	My Guy (Jobete — ASCAP)	19	Time (Finway—ASCAP)	73
Be Mine (Antisla — ASCAP)	38	I Think It's (Jim — Edd — BMI/Nickel — ASCAP)	76	Never Give Up (O'Lyric/Blackwood — BMI)	40	Tonight I'm Gonna (Koota—BMI)	43
Better Together (Shoi Shoi/Elaina — ASCAP)	70	I Want To Hold (Duchess — BMI)	10	Nights Over Egypt (Mighty Three — BMI)	32	Toot An' Toot (M&M — BMI)	47
Big Fat Bottom (Barcam — BMI/Smegedith — BMI)	87	If I Had (Almo — ASCAP/Daremo — BMI)	57	One Hundred Ways (State Of The Arts/Eliza M./-Ritesonian — ASCAP/kidada/Mr. Melody — BMI)	21	Treat Yourself (Fools Prayer/Crown Heights Affair — BMI)	85
Burnin' Up (Red Bus/MCA — ASCAP)	80	If It Ain't (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP)	68	Quick Slick (Jobete — ASCAP)	89	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP)	24
Call Me (One To One — ASCAP)	3	If You Come (Dunn Pearson/Moving World/-Davahkee/Murios — ASCAP)	41	Rainbow (Madagascar — ASCAP)	93	U Turn Me On (Mel-O-Mel — ASCAP)	71
Circles (Almo/Jodaway — ASCAP)	54	If You Think (Ashtray — BMI)	2	Really Wanna See You (All In All/Unforeseen)	95	Wait For Me (Cotillion — BMI)	20
Cool (Tionna — license pending)	6	Imaginary Playmates (A LaMode/Arista-ASCAP)	44	Right In The Middle (Unichappel—BMI)	84	Wanna Be (Saggifire/Yougoutei — ASCAP)	17
Do It Roger (Troutman's Music (admin. by Bumpershoot) — BMI)	27	In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP)	15	Roll With The Punches (Bus — BMI)	86	Watch Out (Framingreg — BMI)	45
Do It To Me (Sand — BMI (admin. by Bayard — BMI)	23	It's Nasty (Metered—ASCAP)	55	Sad Girl (Jastone—BMI)	63	We Need Love (Amazement — BMI)	33
Don't You Know (Uncle Ronnie's — ASCAP)	16	Jam The Box (Pure Delite/Bilsum — BMI)	35	Shake Till Your Body (Quicksong/Cessess — BMI)	88	Welcome Into My Heart (April/Bovina — ASCAP)	66
Genius Of Love (Metered (Admin. by Ackee) — ASCAP)	14	Just Can't Win'em All (Snapshot/Edison Sunrise/-Interworld/Mighty Mathieson/Vinyl — BMI)	75	Shine On (Mycenae—ASCAP)	26	Where Do The Bop (L.A. Boppers/What You Need — BMI)	51
Genius Rap (Metered — ASCAP)	94	Kickin' Back (Almo/McRovsco — ASCAP)	100	Shout About It (Beau-Di-O-Do/Goraleb/Doozer — BMI)	79	Who's Foolin' Who (Perk's/Duchess (MCA) — BMI)	67
Get On Down (Big Seven/Woodburne/Head-Cheese — BMI)	92	Let The Feeling (WB Music/Peabo — ASCAP)	11	Spirit Of (Duchess/MCA)—BMI/Mighty M—ASCAP)	61	Work That Sucker (Terry Phillips — ASCAP)	28
Gigolo (AirRuby — ASCAP)	77	Let's Go (Chocolate Milk — BMI)	34	Stage Fright (Chic (admin. by Warner-Tamerlane) — BMI)	49	Why Do Fools (Patricia — BMI)	97
Glad To Know You (AVIR —BMI/Warner Bros — ASCAP)	91	Let's Groove (Saggifire/Yougoutei — ASCAP)	52	Stay In My Corner (Conrad/ARC — BMI)	83	Why You Wanna Try Me (Jobete/Commodores Entertainment — ASCAP)	59
Glow Love (Robo — ASCAP)	84	Let's Stand Together (Assorted (admin. by Mighty Three) — BMI/Eptember — ASCAP)	62	Strut Your Stuff (DeGreg-license pending)	22	You Are (Lena/Boogie People — BMI)	39
Got To Give It Up (Sugarhill — BMI)	82	Love's Work (Controversy — ASCAP)	25	Take Me To Heaven (Little Mama/Kevin Moore/Tammi — BMI)	60	You're My Latest (Mighty Three — BMI)	12
Help Is On (Song World — ASCAP/James Car — BMI)	50	Love Fever (Trumar — BMI/ Diamond In The Rough — BMI)	96	Take My Heart (Delightful/Second Decade — BMI)	78	You're The One (Trumar/Huemar — BMI)	8
				Tell Me (Chardax — BMI)	5	You Got The Power (Far Out — ASCAP/Milwaukee — BMI)	72
						You Never Know (Paper Boy/Vitasia/Lewis + Sons — BMI)	98

BLACK CONTEMPORARY

MOST ADDED SINGLES

- NEVER GIVE UP ON A GOOD THING — GEORGE BENSON — WARNER BROS.**
WJMO, WLLC, WWDM, WUFO, WEDR, KATZ, KDAY, WAMO, WWRL, WTLC, WDIA, WBMX, WOKB, V103, WAWA, WIGO, KPRS, WYLD-FM, KDKO
- CIRCLES — ATLANTIC STARR — A&M**
WRKS, WAIL, WYLD-FM, WIGO, WAWA, WWIN, WRBD, WBMX, WDIA, WJLB, WWRL, WEDR, WWDM
- YOU GOT THE POWER — WAR — RCA**
WLLC, KGFJ, WZAK, WBMX, WDAS-FM, WRBD, OK100, KATZ, KDKO
- HOLDIN' OUT FOR LOVE — ANGELA BOFILL — ARISTA**
WGPR-FM, KPRS, OK100, WZAK, WPAL, KSOL, WSOK
- WHY YOU WANNA TRY ME — COMMODORES — MOTOWN**
KOKA, KMJM, KSOL, WTLC, WDAS-FM, WIGO, KPRS
- RIGHT IN THE MIDDLE (OF FALLING IN LOVE) — BETTYE LAVETTE — MOTOWN**
WENZ, KOKA, WWDM, KSOL, KGFJ, WWIN, KDAY
- TAKE ME TO HEAVEN — REN WOODS — ELEKTRA**
WEDR, WZAK, WCIN, WRBD, WGPR-FM, WAIL

MOST ADDED ALBUMS

- PURE + NATURAL — T-CONNECTION — CAPITOL**
WIGO, WRBD, WOKB, WTLC, WPAL, WGCI, WLLC, KACE, WEDR
- YES IT'S YOU LADY — SMOKEY ROBINSON — TAMLA/MOTOWN**
KDKO, KATZ, V103, WTLC, KGFJ, WLLC, WEDR, WGPR-FM
- FRIENDS — SHALAMAR — SOLAR/ELEKTRA**
WWDM, WWRL, WTLC, WBMX, WIGO, WGPR-FM, KATZ, KDKO
- SHINE ON — GEORGE DUKE — EPIC**
WIGO, V103, WRBD, WDAS-FM, WTLC, WWRL, WWDM

UP AND COMING

- WORKING DAY AND NIGHT — THE JACKSONS — EPIC**
CALL ON ME — SWITCH — MOTOWN
FUNTAZTIK — EDWIN BIRDSONG — SALSOUL
I'VE GOT SOMETHING — JUICY — ARISTA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — TOM TOM CLUB
HOTS: B. Womack, S. Wonder, Lakeside, Skyy, S. Robinson, Sister Sledge, V. Burch, Q. Jones, Hall & Oates, Prince. ADDS: Four Tops, Zoom, O'Bryan, Stone, Whispers, L. Dozier, LP ADDS: G. Duke, S. Robinson.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — S. WONDER
JUMPS: 6 To 3 — S. Robinson, 12 To 8 — "D" Train, 14 To 9 — B. Womack, 16 To 11 — Tom Tom Club, 26 To 22 — Sister Sledge, 27 To 23 — Secret Weapon, 19 To 26 — G. Duke, Ex To 36 — R. Lewis. ADDS: RGB, Slave, S. Woods, Commodores, Atlantic Starr, Zoom, LTD, G. Benson, Search, Starpoint. LP ADDS: Imagination, Shalamar, T-Connection, L.A. Boppers, G. Duke, T. Troutman.

WWIN — BALTIMORE — CURTIS ANDERSON, MD — #1 — B. WELLS
HOTS: B. Womack, S. Wonder, Tom Tom Club, Grand Master Flash, The Time, Zoom, Aurra, S. Robinson, Junior, Whatnauts. ADDS: W. Shad, E. King, Chocolate Milk, ADC Band, Atlantic Starr, R. Fields, Shalamar, B. Lavette, C. Earland. LP ADDS: T.S. Monk.

WATV — BIRMINGHAM — STAN GRAINGER, PD
HOTS: Hall & Oates, B. Womack, S. Wonder, P. Bryson, The Time, S. Robinson, Bar-Kays, Skyy, Sugar Hill Gang, Junior, "D" Train, Q. Jones, Kool & The Gang, Whispers, Olivia Newton-John, Tom Tom Club, Prince, G. Duke, AM FM, Grand Master Flash, Dunn & Bruce Street. ADDS: Stone, L. Dozier, Starpoint, Live, B. Wells.

WUFO — BUFFALO — MICHAELS, PD — #1 — "D" TRAIN
HOTS: Junior, Chic, S. Wonder, S. Robinson, L. Vandross, Tom Tom Club, G. Duke, B. Womack, Secret Weapon, Aurra, D. Ross. ADDS: R. Fields, G. Knight, Manhattans, Stylistics, G. Benson, R. Ayers, C. Earland, Starpoint.

WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — LAKESIDE
HOTS: Grand Master Flash, D. Ross, Junior, J. Jackson, S. Wonder, Maze, B. Summers, Roger, Trouble Funk, Chic, Chi-Lites, S. Brown, Aurra, Prince, O'Bryan, S. Robinson, Xavier, Earth, Wind & Fire, Dr. Jeckl & Mr. Hyde. ADDS: Juice, Fantasy, Next Movement, A. Bofill, C. Staton, Kano, Jacksons, Stone, C. McCormick, Cameron. LP ADDS: Aurra, T-Connection, B. Lavette, L. Carlton, Weather Report, C. Dyson, C. Cissel.

WGIV — CHARLOTTE — CHRIS TURNER, MD — #1 — B. WOMACK
HOTS: Skyy, B. Wells, Whispers, D. Ross, Tom Tom Club, Hall & Oates, S. Wonder, Prince, Sugar Hill Gang. ADDS: Zoom, J. Geils Band, Vicky "D", G. Benson, Chuck Cissel, Juicy. LP ADDS: Fuse One, E. Watts.

WBMX — CHICAGO — LEE MICHAELS, MD — #1 — HALL & OATES
HOTS: Skyy, "D" Train, G. Knight, B. Womack, Aurra, S. Wonder, T. Pendergrass, Slave, L. Vandross, The Time. ADDS: G. Benson, Tierra, Stylistics, Atlantic Starr, Sister Sledge, War, Jacksons, J. Bristol. LP ADDS: Shalamar, R. Fields, Con Funk Shun.

WGCI — CHICAGO — PAM WELLES, PD
HOTS: ZZ Hill, Kano, D. Morgan, S. Wonder, G. Benson, Tom Tom Club, Junior, L. Vandross, E. King, Skyy, Earth, Wind & Fire, Roger, Whispers, T. Pendergrass, G. Knight, Hall & Oates, T-Connection, Aurra. ADDS: J.L. Ponty, Chocolate Milk, C. Cissel, L. Carlton, Isley Brothers. LP ADDS: T-Connection.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — WHISPERS
HOTS: Tom Tom Club, "D" Train, Sister Sledge, The Time, L. Vandross, T-Connection, V. Burch, Slave, B. Womack, Lakeside. ADDS: E. King, Jones Girls, Manhattans, R. Woods. LP ADDS: Sister Sledge.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — B. WOMACK
HOTS: P. Bryson, Hall & Oates, Aurra, S. Wonder, T. Pendergrass, Bar-Kays, Dunn & Bruce Street, The Time, V. Burch. ADDS: G. Duke, Four Tops, B. Wells, Manhattans, G. Benson, Rene & Angela, West Street Mob.

WZAK — CLEVELAND — ERIC FAISON, MD — #1 — HALL & OATES
HOTS: Tom Tom Club, B. Womack, S. Wonder, Skyy, D. Ross, L. Vandross, G. Benson, Manhattans, The Time. ADDS: R. Woods, C. Richard, A. Bofill, Xavier, T. Gonzales, C. Williams, War, Whatnauts, Imagination. LP ADDS: L. Wilson, R. Lewis, R. Lee, E. Klugh.

WGPR-FM — DETROIT — #1 — "D" TRAIN
HOTS: O'Bryan, Hall & Oates, Junior, Aurra, C. Mayfield, Tom Tom Club, D. Ross, S. Wonder, L. Vandross. ADDS: Stone, War, ADC Band, T. Gonzales, M. Wycoff, R. Woods, McCrarys, Zoom, A. Bofill, J. Ross, C. Singleton, 5 Special. LP ADDS: St. Tropez, R. Fields, Shalamar, T.S. Monk, S. Robinson, L.A. Boppers, C. Jankle, B. Lavette, L. Clifford, Whispers, Skyy.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — D. ROSS
HOTS: Hall & Oates, "D" Train, Aurra, G. Washington, Q. Jones, S. Robinson, Whispers, L. Vandross, Chocolate Milk, Tom Tom Club, S. Wonder, Xavier, AM FM, Sister Sledge, Olivia Newton-John, Skyy, One Way, Junior, C. Jankle. ADDS: Atlantic Starr, R. Fields.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — TOM TOM CLUB
JUMPS: 14 To 8 — E. Perkins, 19 To 12 — Prince, 20 To 13 — Whispers, 26 To 17 — B. Wells, 29 To 18 — Manhattans, 30 To 20 — G. Duke, 32 To 21 — Q. Jones, 39 To 24 — I. Cara, 40 To 28 — One Way, 41 To 29 — Junior, 44 To 31 — ADC Band, 45 To 33 — C. Cissel/M. King, 46 To 35 — Invisible Man's Band, Ex To 37 — G. Benson, Ex To 40 — Chocolate Milk. ADDS: Zoom, Atlantic Starr, R. Woods, War, Isley Brothers. LP ADDS: G. Duke, T-Connection, C. Cissel, G. Adams.

KMJQ — HOUSTON — ROSS HOLLAND, PD — #1 — S. WONDER
JUMPS: Ex To 17 — Junior, 14 To 9 — Grand Master Flash, 40 To 33 — "D" Train, 38 To 29 — Sister Sledge, 35 To 30 — Whispers, Ex To 18 — Xavier, 26 To 14 — S. Robinson, 25 To 11 — T. Pendergrass, 13 To 7 — V. Burch, 28 To 23 — Slave, 33 To 24 — Kool & The Gang.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — S. WONDER
HOTS: Time, E. Klugh, D. Ross, B. Summers, S. Robinson, Junior, Prince, Whispers, Chi-Lites. ADDS: One Way, G. Benson, Madagascar, LTD, Switch, Rene & Angela, Jones Girls, B. Lavette, Kwick, Tom Tom Club.

KGFJ — LOS ANGELES — J.B. Stone, PD — #1 — AURRA
HOTS: The Time, "D" Train, Lakeside, Chic, B. Wells, O'Bryan, T. Pendergrass, L. Dozier, S. Wonder. ADDS: War, Waldo, R. Cameron, B. Lavette, One Way, D. Ross, ADC Band, R. Smith. LP ADDS: G. Benson, S. Robinson, Whispers, Mighty Clouds Of Joy, Yates Brothers & Sisters.

WDIA — MEMPHIS — CARL CONNER, PD — #1 — S. WONDER
HOTS: Junior, Tom Tom Club, Grand Master Flash, Lakeside, O'Bryan, Sugar Hill Gang, S. Robinson, Prince, Aurra, V. Burch, Xavier. ADDS: Atlantic Starr, B. Wells, G. Benson, Isley Brothers, Kano, R. Fields. LP ADDS: Rufus.

WAWA — MILWAUKEE — JIMMY GOODTIME, PD — #1 — S. WONDER
HOTS: Time, Skyy, D. Ross, V. Burch, Slave, S. Robinson, Prince, Roger, J. Jackson, Aurra. ADDS: Atlantic Starr, Switch, G. Knight, G. Benson.

WAIL-FM — NEW ORLEANS — BARRY RICHARDS, PD — #1 — SKYY
JUMPS: 8 To 6 — Grand Master Flash, 19 To 9 — Prince, 16 To 11 — Xavier, 17 To 14 — Sister Sledge, 20 To 16 — Sugar Hill Gang, 29 To 19 — J. Knight & Premium, 31 To 23 — Aurra, 36 To 24 — J. Geils Band, Ex To 26 — C. Richard, Ex To 28 — ADC Band, 33 To 29 — Starpoint, Ex To 31 — A. Bofill, Ex To 33 — G. Duke. ADDS: Junior, C. Jankle, R. Woods, Atlantic Starr, M. Moore, Kano, Human League.

WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — SKYY
HOTS: S. Wonder, Hall & Oates, B. Womack, D. Ross, S. Robinson, P. Bryson, L. Vandross, G. Washington, G. Benson, C. Mayfield, Slave, Lakeside, Q. Jones, Whispers. ADDS: G. Benson, Jones Girls, Atlantic Starr, LP ADDS: R. Fields, J.L. Ponty.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — SKYY
HOTS: Secret Weapon, Womack, P. Bryson, T. Pendergrass, Junior, B. White, S. Wonder, D. Ross, "D" Train, Vicky "D", S. Robinson. ADDS: C. Williams, Chi-Lites, Atlanta Starr. LP ADDS: B. Womack.

WWRL — NEW YORK — WANDA RAMOS, MD — #1 — B. WOMACK
HOTS: S. Wonder, Whatnauts, Lakeside, Junior, D. Ross, L. Vandross, Earth, Wind & Fire, Chi-Lites, DeLis, Four Tops, S. Robinson, Sister Sledge, Maze, Manhattans, Commodores. ADDS: T. Gonzales, Positive Express, Originals, Skool Boyz, G. Benson, Rufus, Atlantic Starr. LP ADDS: G. Benson, Kleever, R. Fox, G. Duke, F. Hubbard, Shalamar, L. Ritenour, Rufus, L. Wilson.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — LAKESIDE
JUMPS: 8 To 2 — S. Wonder, 10 To 3 — S. Robinson, 11 To 5 — RGB, 15 To 6 — Tom Tom Club, 14 To 8 — D. Ross, 21 To 11 — Chi-Lites, 34 To 15 — Grand Master Flash, 38 To 17 — Sister Sledge, 26 To 18 — Junior, 33 To 19 — Four Tops, 28 To 20 — Q. Jones, 31 To 21 — Earth, Wind & Fire, 35 To 23 — Kool & The Gang, 37 To 28 — Luther, 39 To 29 — O'Bryan. ADDS: T. Gonzales, G. Benson, L. Dozier, Flash, Jones Girls, Whispers, R. Fields. LP ADDS: R. Fields, Kleever, T-Connection.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — JUNIOR
HOTS: B. Womack, S. Wonder, Sugar Hill Gang, "D" Train, The Time, Tom Tom Club, P. Bryson, G. Washington, S. Robinson, Slave. ADDS: Skool Boyz, War, Commodores, T. Webber, Kwick, Search, Waldo, J. Bristol, Jacksons, C. Cissel/M. King. LP ADDS: G. Duke, Delfonics.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. WONDER
JUMPS: 7 To 3 — D. Ross, 8 To 4 — Con Funk Shun, 10 To 5 — S. Robinson, 11 To 7 — Aurra, 12 To 9 — Earth, Wind & Fire, 14 To 10 — Lakeside, 15 To 11 — Kool & The Gang, 17 To 12 — J. Jackson, 18 To 14 — Sister Sledge, 20 To 16 — Secret Weapon, 25 To 17 — Prince, 25 To 20 — D. Morgan, 30 To 24 — Tom Tom Club, Ex To 27 — Jones Girls, Ex To 29 — One Way, Ex To 30 — Four Tops. ADDS: ADC Band, Terry & Sanlin, A. Bofill, T-Connection, Atlantic Starr. LP ADDS: L. Clifford.

KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — S. WONDER
JUMPS: 13 To 3 — L. Vandross, 10 To 6 — Lakeside, Ex To 12 — Chi-Lites, Ex To 20 — G. Duke, Ex To 21 — C. Staton, Ex To 22 — L.A. Boppers, Ex To 23 — Four Tops, Ex To 24 — Dunn & Bruce Street, Ex To 25 — Isley Brothers, Ex To 26 — Jones Girls. ADDS: R. Fields, R. Lewis, G. Knight, D. Renee, G. Benson, O'Bryan, Secret Weapon, L. Dozier, C. Earland, War. LP ADDS: L.A. Boppers, R. Fields, B. Lavette, S. Robinson, Shalamar.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — THE TIME
HOTS: S. Wonder, Aurra, B. Womack, L. Vandross, Q. Jones, D. Ross, S. Robinson, Whispers, Prince. ADDS: Pleasure, Commodores, Bar-Kays, A. Bofill, Skyy, B. Lavette, LP ADDS: Tom Tom Club.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: Kool & The Gang, Chi-Lites, T-Connection, Four Tops, GQ, Stone, B. Wells, S. Wonder, Junior, Lakeside. ADDS: G. Benson, Positive Express, G. Dunlap, R. Cameron, A. Starr, ADC Band, Xavier, B. Lavette, Juicy, Live, Skool Boyz. LP ADDS: Shalamar, G. Dunlap, D. Duke.

When it comes to black music,

CASH BOX is on the one!

Cash Box Top Albums/101 to 200

February 27, 1982

	Weeks On	2/20	Chart		Weeks On	2/20	Chart		Weeks On	2/20	Chart
101 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	8.98	110	2	135 RUNAWAY BILL CHAMPLIN (Elektra 5E-563)	8.98	137	5	169 WATCH OUT BRANDI WELLS (WMOT FW 37668)	8.98	172	5
102 AEROBIC DANCING BARBARA ANN AUER (Gateway GSLP-7810)	8.98	103	32	136 LOVERBOY (Columbia JC 36762)	—	136	58	170 COWBOYS AND ENGLISHMEN POCO (MCA-5288)	8.98	—	1
103 WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98	113	5	137 WYNTON MARSALIS (Columbia FC 37574)	—	147	4	171 TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	—	175	4
104 A COLLECTION OF GREAT DANCE SONGS PINK FLOYD (Columbia TC 37680)	—	93	12	138 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98	138	10	172 ROMAN GODS FLESHTONES (I.R.S./A&M SP 70018)	7.98	174	4
105 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	8.98	99	7	139 THE BLASTERS (Slash SR-109)	8.98	150	7	173 DOWN HOME ZZ HILL (Malaco MAL 7406)	8.98	177	3
106 LIVE THE JACKSONS (Epic KE2 37545)	—	100	14	140 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	141	63	174 DANCE & EXERCISE LINDA FRATIENNE (Columbia BFC 37653)	—	179	2
107 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98	111	10	141 WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	8.98	128	26	175 QUESTIONNAIRE CHAS JANKEL (AIM SP-6 4885)	6.98	184	2
108 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	8.98	107	15	142 COOL NIGHT PAUL DAVIS (Arista AL 9578)	8.98	132	11	176 RENEGADE THIN LIZZY (Warner Bros. BSK 3622)	8.98	—	1
109 PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	—	1	143 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	8.98	—	1	177 NO REFUGE EDDIE SCHWARTZ (Atco SD 38-141)	8.98	176	6
110 ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721)	—	120	4	144 PETER CETERA (Full Moon/Warner Bros. FMH 3624)	8.98	146	6	178 JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS FZ 37901)	—	188	2
111 TORCH CARLY SIMON (Warner Bros. BSK 3592)	8.98	108	20	145 TAKE NO PRISONERS MOLLY HATCHET (Epic FE 37480)	—	117	13	179 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	8.98	181	3
112 ALL THE GREAT HITS DIANA ROSS (Motown M13-960C2)	15.98	102	18	146 DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568)	8.98	139	13	180 KASIM KASIM SULTAN (EMI America ST-17063)	8.98	180	3
113 LOVE MAGIC L.T.D. (A&M SP-4881)	8.98	114	14	147 THE BEST OF THE DOOBIES VOLUME II THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	8.98	135	15	181 EVITA PREMIER AMERICAN RECORDING (MCA 2-11007)	15.98	182	4
114 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	8.98	116	5	148 WILDER THE TEARDROP EXPLODES (Mercury/PolyGram SRM-14035)	8.98	148	4	182 LET IT ROCK JOHNNY & THE DISTRACTIONS (A&M SP-6-4884)	6.98	—	1
115 GREATEST HITS THE DOORS (Elektra 5E-515)	8.98	118	70	149 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98	159	2	183 CAPTURED JOURNEY (Columbia KC2 37016)	—	178	54
116 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	—	109	27	150 KING COOL DONNIE IRIS & THE CRUISERS (Carouse/MCA-5237)	8.98	155	5	184 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKKB-12156)	9.98	161	36
117 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98	121	5	151 SHARKY'S MACHINE ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653)	8.98	153	5	185 THE DAVID FRIZZELL & SHELLY WEST ALBUM (Warner/Viva BSK 3643)	8.98	185	4
118 THE LAST SAFE PLACE LE ROUX (RCA AFL1-4195)	8.98	127	5	152 THE BLUE MASK LOU REED (RCA AFL 1-4221)	8.98	162	2	186 CHANGESTWOBOWIE DAVID BOWIE (RCA AHL1-4202)	8.98	163	14
119 FRIENDS SHALAMAR (Solar/Elektra S-28)	8.98	133	2	153 WRABIT (MCA-5268)	8.98	157	4	187 CONDUCTOR (Montage MLP-72500)	5.98	189	3
120 WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876)	8.98	131	20	154 SHOCK (Fantasy F-9813)	8.98	152	10	188 ALL OF THE ABOVE THE JOHN HALL BAND (EMI America SW-17058)	8.98	164	15
121 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	8.98	122	10	155 NEVER SAY NEVER ROMEO VOID (415 Records 415A-0007)	5.98	156	6	189 BIG CITY MERLE HAGGARD (Epic FE 37593)	—	183	18
122 MECHANIX UFO (Chrysalis CHR 1360)	8.98	—	1	156 RAGTIME ORIGINAL SOUNDTRACK MUSIC BY RANDY NEWMAN (Elektra 5E-565)	8.98	154	6	190 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	8.98	130	40
123 STILL THE SAME OLD ME GEORGE JONES (Epic FE 37106)	—	124	14	157 SHOOTING STAR (Virgin/Epic PE 37720)	5.98	167	2	191 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	8.98	165	22
124 TASTE THE MUSIC KLEER (Atlantic SD 19334)	8.98	134	3	158 FREETIME SPYRO GYRA (MCA5238)	8.98	160	27	192 IT DON'T HURT TO FLIRT KEITH SYKES (Backstreet/MCA BSR-5277)	8.98	193	3
125 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	8.98	112	12	159 RE-AC-TOR NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	8.98	145	15	193 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	—	186	6
126 SPIES OF LIFE PLAYER (RCA AFL1-4186)	8.98	129	5	160 SHADOWS GORDON LIGHTFOOT (Warner Bros. BSK 3633)	8.98	173	2	194 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8.98	170	28
127 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	8.98	115	18	161 PRINCE CHARMING ADAM AND THE ANTS (Epic ARE 37615)	—	143	12	195 HOT ASH WISHBONE ASH (MCA-5238)	8.98	195	5
128 CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	98	80	162 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	8.98	149	14	196 MICKEY MOUSE DISCO (Disneyland 2504)	4.98	187	106
129 BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	—	126	46	163 PARADISE THEATER STYX (A&M SP-3719)	8.98	158	57	197 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	—	194	6
130 YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864)	8.98	140	6	164 MOB RULES BLACK SABBATH (Warner Bros. BSK 3605)	8.98	142	14	198 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	8.98	191	22
131 SNEAKER (Handshake FW 37631)	8.98	119	14	165 CHARIOTS OF FIRE ERNIE WATTS (Owest/Warner Bros. QWS 3637)	8.98	166	4	199 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	8.98	190	40
132 ALDO NOVA (Portrait/CBS ARR 37498)	—	144	2	166 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	151	104	200 LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	196	39
133 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	8.98	125	12	167 VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	168	81				
134 IN THE POCKET COMMODORES (Motown M8-955M1)	8.98	104	34	168 SHAKEDOWN LAMONT CRANSTON BAND (Waterhouse/RCA 15)	8.98	169	5				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	43	Champlin, Bill	135	Hall, John	188	Little River Band	67	Rabbit, Eddie	194	Styx	163
AC/DC	9.96	Chilliwack	141	Harris, Emmylou	77	Loverboy	14,136	Ray, Goodman & Brown	105	Sugar Hill Gang	83
Adam & The Ants	161	Chipmunks	190	Hensel, Carol	59.72	Lowe, Nick	81	Reed, Lou	152	Summers, Bill	107
Adams, Bryan	130	Chocolate Milk	162	Higgins, Bertie	178	L.T.D.	113	REO Speedwagon	66	Sykes, Keith	192
Aerobics (Auer)	102	Commodores	134	Human League	143	Manilow, Barry	91	Robinson, Smokey	53	Teardrop Explodes	148
Aerobics (Dammer)	84	Conductor	187	Iris, Donnie	150	Marsalis, Wynton	137	Roger	86	Thin Lizzy	176
Aerobics (Muir)	75	Con Funk Shun	125	Jacksons	106	Mayfield, Curtis	138	Rogers, Kenny	39.63	Time	48
Air Supply	33	Cranston, Lamont	168	James, Rick	50	Maze	184	Rolling Stones	6	Tommy Tutone	171
Alabama	23	Cross, Christopher	95	Jankel, Chas	175	McKenzie, Bob & Doug	18	Romeo Void	155	Tom Tom Club	30
Armatrading, Joan	120	Davis, Paul	142	Jarreau, Al	93	Mickey Mouse Disco	196	Ross, Diana	19,112	Triumph	62
Aurra	101	Diamond, Neil	47,140	Jazzercise	69	Milsap, Ronnie	116	Royal Philharmonic Orchestra	2	Twitty, Conway	114
Austin, Patti	191	Di Meola, Al	71	Jett, Joan	11	Molly Hatchet	145	Rush	54	UFO	122
B-52's	40	Domingo, Placido	65	J. Geils Band	1	Moody Blues	200	Schwartz, Eddie	177	Vandross, Luther	42
Bar-Kays	61	Doobie Brothers	147	Joel, Billy	57	Murray, Anne	166	Scott-Heron, Gil	89	Waitresses	103
Benatar, Pat	36,128	Doors	115	Johnny and the Distractions	182	Nelson, Willie	64	Seeger, Bob	52	Washington, Grover Jr.	37
Benson, George	28	Earth, Wind & Fire	16	Jones, George	123	Newton, Juice	22	Shalamar	119	Watts, Ernie	165
Black Sabbath	164	Easton, Sheena	46	Jones Girls	70	Newton-John, Olivia	10	Shannon, Del	146	Weather Report	74
Blasters	139	Echoes Of An Era	82	Jones, Quincy	85	Nicks, Stevie	15	Sheppard, T.G.	117	Wells, Brandi	169
Blondie	87	Fields, Richard "Dimples"	149	Joplin, Janis	97	Nova, Aldo	132	Shock	154	Whispers	45
Bofill, Angela	108	First Family	55	Journey	3,183	Oak Ridge Boys	78.98	Shooting Star	79,157	White, Barry	197
Bowie, David	186	Fleshtones	172	Kasim Sultan	180	Orchestral Manoeuvres	110	Simon, Carly	111	Wishbone Ash	195
Browne, Tom	133	Fogelberg, Dan	17	Kinks	58	Osbourne, Ozzy	21,129	Sister Sledge	90	Womack, Bobby	34
Bruce/Trower	76	Foreigner	4	Kleer	124	Pendergrass, Teddy	68	Sky	26	Wrabit	153
Bryson, Peabo	41	Frankie, Michael	51	Klugh, Earl	127	Pink Floyd	104	Slave	73	Young, Neil	159
Buckingham, Lindsey	94	Haggard, Merle	38	Knight, Gladys	193	Player	126	Sneaker	131	Zoom	179
Buffett, Jimmy	27	Frizzell/West	185	Kool & The Gang	32	Poco	170	Soft Cell	60	ZZ Hill	173
Cara, Irene	80	Genesis	25	Kraftwerk	199	Police	7	Springfield, Rick	31	SOUNDTRACKS	
Carlton, Larry	92	Go-Go's	8	Lakeside	56	Ponty, Jean-Luc	99	Spyro Gyra	158	Chariots Of Fire	29
Cars	13	Hagar, Sammy	38	Laws, Ronnie	198	Prince	44	Squier, Billy	35	Evita	181
Central Line	121	Haggard, Merle	38	Le Roux	118	Prism	88	Stewart, Rod	24	Fame	100
Cetera, Peter	144	Hall & Oates	5,167	Lewis, Huey	109	Quarterflash	12	Streisand, Barbra	20	Ragtime	156
				Lightfoot, Gordon	160	Queen	49			Sharky's Machine	151

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CBS, Fox Announce Joint Venture

(continued from page 1)

combined assets between CBS and Fox involved are projected to amount to some \$100 million, although neither CBS nor Fox spokespersons would confirm this amount. It is known, however, that while the joint

ACC Ownership

(continued from page 6)

trolling shares to Holmes a'Court, it should refuse the bid in light of Ronson's more lucrative offer.

If Ronson's latest appeal before the High Court is rejected, he could tie up the case for months with a trial.

In a separate matter, ACC has also disclosed that it is investigating the purchase of a \$2 million Cessna jet for Jetsave, an 85%-owned subsidiary. The jet was ordered on the basis of a \$600,000 deposit last summer.

Explaining his opposition to the purchase, Jetsave managing director Reginald Pycroft, who owns the remaining 15% of the company and opposed the transaction from the beginning, said, "Executive jets are the ultimate in corporate decadence. They cost 500 pounds (\$905) an hour to keep in the air, and they do not fit in with an ailing company. Although the aircraft is in Jetsave's name, I want nothing to do with it."

Sound Video Unlimited

(continued from page 16)

Mini Product Show will mark the first time such an event will be held at the firm's headquarters. As an aid to participating accounts, the booths will be manned by manufacturers' representatives "who are offering special promotions and prices especially for the show," according to a Sound Video Unlimited spokesman.

venture will involve both CBS Video Enterprises, which presently falls under the CBS Records Group, and Twentieth Century Fox Home Video, the Farmington Hills, Michigan-based pre-recorded videocassette supplier under Twentieth Century-Fox Telecommunications. MGM/CBS Home Video is not included at present.

"MGM/CBS Home Video will not be a part of the joint venture unless MGM wishes to be," said Cy Leslie, president of CBS Video Enterprises. "That has to be negotiated at this point. MGM has a very important set of priorities to consider at this point."

While those same published reports last week pointed to CBS and Fox combining as a single home video operation under the venture, based in New York and headed by CVE's Leslie, Leslie himself said that this, as well as any other details, was "pure conjecture."

"We haven't decided on a lot of things yet," added Leslie. "Management structure, locations, financing are just some of the things we haven't worked out."

"All I can tell you is that an agreement has been reached to form a joint venture which is a composition of three different things: a real estate venture involving CBS Studio Center; a cable TV venture, which will involve sports, music and special events programming, in addition to feature films and CBS Cable itself; and a home video venture.

"However," according to Leslie, "the agreement has yet to be finalized."

'Centerfold' Gets Gold

LOS ANGELES — The J. Geils Band's EMI America single "Centerfold," from the "Freeze Frame" LP, was recently certified gold by the Recording Industry Assn. of America (RIAA).



Wilde Signs — Kim Wilde recently signed with EMI America/Liberty Records. Her internationally released, self-titled debut LP features the single "Kids In America." Pictured seated at the signing are (l-r): Bill Burks, art director, EMIA/Liberty; Don Grierson, vice president, A&R, EMIA/Liberty; Wilde; and Jim Mazza, president, EMIA/Liberty. Pictured standing are (l-r): Dick Williams, vice president, promotion, EMIA/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Jack Satter, director, promotion, EMIA/Liberty; Ken Benson, director, AOR promotion, EMIA/Liberty; Frenchy Gautier, director, merchandising, EMIA/Liberty; and Clay Baxter, director, artist development, EMIA/Liberty.

Grammy Show Performers Set

(continued from page 14)

will not be without luminaries, among them Adam of Adam and the Ants, Herb Alpert, Pat Benatar, James Brown, Shirley Caesar, George Carlin, Mickey Gilley, Harry James, Jerry Lee Lewis, Kenny Loggins, Melissa Manchester, Chuck Mangione, Anne Murray, Ted Nugent, The Pointer Sisters, Reba Rambo, Tina Turner, John Williams and other unannounced celebrities.

Prior to the Grammy telecast, which will be produced by Ken Erlich, directed by Walter Miller and scripted by Marty Farrell, 43 Grammy awards will be presented

beginning at 4:15 p.m. from the Shrine.

Mike Melvoin, president of the Los Angeles chapter of the National Academy of Recording Arts and Science (NARAS), which sponsors the awards, will chair the pre-telecast activities. He will introduce Bill Ivey, national president of NARAS.

KMPC radio personality Gary Owens will present the 33 non-classical music awards; while William Craft, assistant conductor and composer in residence for the L.A. Philharmonic Orchestra, will present 10 classical music awards.

CASH BOX

February 27, 1982

AROUND THE ROUTE

by Camille Compasio

Paul Calamari, Bally Pinball Division's vice president-sales, notes that the factory's recently released "Elektra" pinball is in full production and domestic delivery. Next up is "Vector", which has already been prototyped and is garnering some very encouraging test reports, according to Paul. The model is the "first pinball game ever produced with a dollar bill acceptor," he said, explaining that the cosmetics of the machine have been designed to house two separate front doors; the left for the dollar bill acceptor and the right for the quarter slot mechanism. While the dollar bill acceptor will be optional on the piece, reports from test locations reveal that it is generating a lot of dollar bills into the cash boxes — making for increased earnings.

Loewen America vice president **Rus Strahan** happily reports that the new NSM "2401" phonograph was quite a hit at the recently held ATE and IMA conventions, with plenty of "volume orders written in England and Germany." Rus, along with company president **Bert Davidson** and engineer **Paul Kasson** will be in attendance at the March 26-28 AOE

(continued on page 37)

Jukebox Profits Remain Stable Despite Mounting Obstacles

by Jeffrey Ressler

LOS ANGELES — Despite the coast-to-coast preoccupation with video games, increased overhead and a downward slide in the national economy, a majority of jukebox operators report that the coin-operated phonograph business is holding its own in 1982 with revenues matching those of the same period last year, according to a Cash Box survey.

Operators who reported a decline in collections cited several factors, including a worse-than-usual winter, heavy state and local taxation, the rising cost of records and the popularity of background music systems and live entertainment over coin-operated jukeboxes. Even so, none claimed revenues dropped more than 15% — and most ops interviewed predicted a stable profit margin for the remainder of the year.

In an effort to promote increased jukebox play, operators are taking a number of innovative measures. Some have begun spotlighting artists who have a strong following in certain locations through the use of large display photographs and the programming of a series of that artist's hit songs. Other operators are finding success experimenting with different musical formats other than pop, such as new wave and reggae.

According to Bradley Hamma of Rolling Meadows, Ill.'s A.H. Entertainers, Inc., "Last year we had a lot of problems finding acceptance of new wave. Now, with the

success of the Go-Go's and The Police, this brand of music is finally breaking out."

Another method operators have implemented to meet the onslaught of inflation has been

(continued on page 36)

Rosen Named To Paramount Board

LOS ANGELES — David Rosen, chairman of the board and chief executive officer of Sega Enterprises, Inc., has been named a director of Paramount Pictures Corp., a member of the Leisure Time Group of Gulf + Western Industries, Inc. Rosen, one of the pioneers in developing the commercial amusement games market in Japan during the mid-1950s, expanded Sega's marketplace to the United States in the 1970s, establishing the company as one of the world's leading designers and manufacturers of video games.

"The emerging video cassette and video game segments of our respective companies are two of the fastest growing businesses in the entertainment industry today," commented Barry Diller, chairman and chief executive officer of Paramount, who announced the appointment. "Both Paramount and Sega are committed to these businesses, and we are certain the insights, experience and interaction between our companies will help both Paramount and Sega to continue to be industry leaders."

CONTENTS

Around The Route	35
Industry News	36
Jukebox Programmer	38
New Equipment	36

COIN MACHINE

Jukebox Earnings Holding Steady Despite Mounting Pressure

(continued from page 35)

to raise the price per play. In 1980 a lion's share of ops reported utilizing 2/25 as the predominant pricing code on jukeboxes. A poll taken the next year showed that about 55% of the operators continued 2/25 pricing, with a good 45% leaning towards straight quarter play. This year's survey revealed that 75% of operators queried are charging 25 cents for a single play, with the remainder keeping the 2/25 fee. Some of those ops opting for the 25 cent price are giving customers the option of selecting three plays for 50 cents and between seven and nine plays for a dollar. Most of those surveyed maintained that the pricing structure they used wasn't considered radical in their region, with most boxes in their area priced accordingly.

Many route men reported a growing concern over the widespread trend of taverns booking live entertainment or switching over to elaborate sound systems employing tapes made by the saloon owners themselves. "It seems that every little bar these days has live performers and that's definitely cutting into our business," said Patricia Burns of Rapid City, S.D.-based Black Hills Novelty Company. "All kids need today is a couple of guitars and a drum and they've got a band. But I think that the growing interest in a more rounded 'big band' sound featuring a lot of instruments will eventually do away with many of these small groups. That's when jukeboxes will come back strong."

Dan Tortorice, a full-time programmer working for Madison, Wisc.'s Modern Specialty firm, also believes that releases geared especially towards phonographs will offset any live bands that may be cutting into the music machines' revenues. "The past few

months have seen the best music in years to hit the jukebox industry," said Tortorice. "These songs appear to be uniquely suited for box play — Joan Jett and the Blackhearts, ZZ Top, the Rolling Stones and so forth. Jukeboxes have always relied on the down and dirty type music with a big beat that contrasts sharply to the mellow, easy-listening tunes people hear on the radio or during live gigs."

Video Competition

Another component that may be cutting into jukebox profits is the immense popularity of video games. Although many ops maintained bistro patrons "want to hear music while they're playing games" and that the jukebox industry as a whole managed to stay afloat during the electronic game barrage of 1981, several ops tended to believe that the vids are "stealing both the thunder and the quarters from jukeboxes."

According to Russ Mawdsley Jr. of Holyoke, Mass.-based Russell-Hall, Inc., the video game boom probably has had some effect in drawing away customers from jukeboxes. "When people play these electronic games they tend to really get involved with the sounds the machines generate," he said, "and that doesn't encourage them to listen to music at the same time."

But the biggest single element distressing jukebox operators these days isn't video games or live entertainment — it's the price hike of singles that went into effect at the beginning of February. Those ops interviewed were nearly unanimous in voicing their concern over the escalating cost of vinyl. Raising the suggested list price of 45s from \$1.69 to \$1.99 has met with heated opposition by many operators who now feel compelled to cut back on the amount of discs replaced in their

machines.

"This jump in prices amounts to a 17% increase in record costs, and anytime you have an increase that large it's going to affect the bottom line profits at the end of the year by quite a bit, especially if you try to buy an average of two to three records per box per week," said Milton Hobbs, an op working for Hickory, N.C.'s Southern Automated Music. "A lot of the ops I've spoken to are putting a stop to buying even a minimum of a few records each week. Some are just putting in two or three new releases every three or four weeks, and a great many are cutting back about 50% of what they were spending not so long ago."

Along with the leap in singles prices, many ops were disgruntled by the costs of new phonographs, which one operator called "outrageous." Despite the increasing fees, though, a large number of ops conceded that they still plan to buy several boxes this year, seeing them as a much better long-term investment than similarly priced video games for the simple reason that the life of a vid machine is approximately two years, while a jukebox can last about 10 years' time with proper upkeep.

"I'll say one thing about the current jukeboxes offered for sale," said Burns:

"Their looks are improving, but their prices sure aren't."

Hobbs concurred with Burns. "I just don't see how these manufacturers can justify their prices," he fumed. "Labor and parts haven't gone up that much over the past few years, and with the evolution of solid-state machines it should be much cheaper to build the product anyway. Of course the companies have to pay for their research and development costs, but is a 50% increase fair? In the long run it becomes a vicious cycle anyway; when you increase prices you get decreased sales."

Jim Stansfield, head of Stansfield Vending, Inc. in LaCrosse, Wisc., perhaps best summed up the current state of the jukebox industry. "Jukeboxes are still a good investment," he stressed, "even though video games seem to be getting all the attention these days. The types of places where jukeboxes are most popular, the local neighborhood pubs, look as if they're dwindling away. People are doing most of their drinking at home these days what with the price of alcohol at bars and such. The business will probably never be what it was years ago, and it may not be all that prominent today, but there will always be a place for jukeboxes in America."

New Equipment

Outer Space Action

"Victory" is the latest space theme video game released by Exidy, Inc. and it offers players thrilling action in a colorful space combat environment. The player controls Battlestar, which can fly in any direction and at any speed to overcome a fierce enemy squadron and earn promotions ranging from Cadet to Flier to Squadron Leader, to the highest level Ace, along with more powerful capabilities to destroy more threatening enemies.

As an added danger, enemy ships drop up to 10 Paratroopers aimed to release deadly Quarks confined in land bunkers. If released, the Quarks immediately charge straight for Battlestar. The object is to stop the Paratroopers with the aid of such defense mechanisms as a Doomsday Device (in limited supply) to destroy all enemies seen from the Cockpit Window; a shield which will protect Battlestar for three seconds (in limited supply) and an unlimited supply of bullets or lasers.

For the first time, Exidy is including a large quantity of pocket-sized manuals in each game, titled "How to Master Victory, A Pilot's Guide to Game Strategy". The manual reveals fresh tactics to interest video game players.

Victory features the new high speed color video system which produces colorful, detailed graphics; Battery Backup Memory for complete ac-



counting statistics, and Software-Controlled Options that allow the operator to tailor the game to the specific needs of the location. The game also has vivid speech, and complete self-diagnostic testing.

The new model is available through factory distributors and further information may be obtained by contacting Exidy, 390 Java Drive, Sunnyvale, Calif. 94086.

Midway Announced Date, Locations In Ongoing Service School Program

CHICAGO — A number of factory service schools have been scheduled by Midway Manufacturing Co. from February through April, as part of the company's efforts to expand its service program and provide much needed instruction for distributor and operator service personnel. The classes will be conducted alternately by service manager Andy Ducay and field engineers Bob Norton

and Kevin Moeller.

The schedule includes individual sessions at the following distributorships: Rowe International-West Columbia, S.C. (Feb. 10); Empire Distributing, Inc.-Indianapolis, Ind. (Feb. 26); Birmingham Vending Co.-Birmingham, Ala. (March 3); Brainerd A.V.T.I.-Brainerd, MN. (March 12); Ad-

(continued on page 37)

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AROUND THE ROUTE

(continued from page 35)

convention in Chicago (Hyatt Regency) where the new model will be featured in the Loewen exhibit. Rus said domestic deliveries from the German factory are expected around March or April.

The local AMOA staff is hard at work getting the floor plans ready for Expo '82 at the Hyatt Regency and will soon start making space assignments. **John Schoff**, director of meetings & conventions, tells us the trade has reacted very favorably to the move into the Hyatt. . . The AMOA Notre Dame Seminar at the University campus March 4-6 is almost sold out, with only a few openings remaining at presstime. Reservations are still available for the Advance Seminar, April 2-4. . . The computerization of the AMOA headquarters office out here is in full progress with membership records topping the priority list. A membership secretary will be added to the local staff — and all departments will ultimately be totally computerized, which will take some time but will be well worth the effort.

"Hyperball", Williams 'unique new' pin/video amusement game, enjoyed a very enthusiastic reception at the ATE and IMA conventions, as we learned from company president **Mike Stroll** and marketing director **Ron Crouse**. Ron passed along the additional good news that the machine has been officially classified as a "game of skill," under a ruling by the Gaming Commission of England. As he explained, the country places certain limitations on various types of equipment, relative to earnings and location installations. The aforementioned ruling, however, places "Hyperball" in the category of few, if any, limitations, so Ron sees it as a "fantastic" seller in England. Factory is currently producing samples for the European market and it is possible that by the time this column makes print "Hyperball" will be in the process of sample shipment domestically. Watch for it.

Dateline Santa Clara, Calif., home of Universal USA where president **Paul Jacobs** tells us "Lady Bug" has been experiencing a resurgence of interest — with significant re-orders coming in and, considering the present state of the economy, he said he couldn't be more pleased over the additional orders. A sales incentive promo tie-in with the E.F. MacDonald premium/promotion firm is also contributing to the increased activity with "Lady Bug." The program is open to factory distributor personnel, with every "Lady Bug" sold earning a certain number of points which are redeemable towards various quality merchandise prizes. Paul said a lot of salesmen have signed up. Universal premiered its upcoming new "Snap Jack" video game (which was shown in prototype at AMOA) at the recent ATE show. The piece is now being tested in the U.S. and sample shipments are scheduled for around mid-March or so. It will be featured in the Universal exhibit at the March AOE convention in Chicago.

Exidy Video Games Shown At School

SAN JOSE, Calif. — On Feb. 5, the De Vargas Elementary School hosted a Science Day, in which several community services and industries were asked to "show and tell". Exidy was chosen to represent the video game industry and, in keeping with the popularity of video games, was quite the hit of the show. Exidy's field service manager Terry Cunningham and materials manager Pete Harper had kindergartners and first and second graders spellbound as they brought the industry to their level, explaining the development of electronics from vacuum tubes to transistors to IC chips.

A brief and simplified explanation of the various skills and abilities involved in the business of video games manufacturing was surprisingly well understood by the youngsters. "Hopefully they will remember a few real world options in the video games industry the next time they're asked, 'what do you want to be when you grow up?'" remarked Harper. "Germinating the seeds of tomorrow's technological talent amidst fascinating young minds sometimes begins simply with the ability to relate to a task," he added. "A large dose of imagination, a modicum of reason, and a little luck will do the rest."

Cunningham observed, "I was amazed by the general knowledge that these very young people had about computers and computer games. They knew what RAMs and ROMs were. Many of them had home computers and home video games," he continued. "With their great enthusiasm for more information they almost didn't let us leave school. I don't know who had more fun — the kids or me."

After the lecture, questions were asked and then the children were allowed to play the various games Exidy provided for the occasion including "Spectar", "Venture" and "Mousetrap". Exidy also gave students Winky buttons, Victory Ace buttons and Dipperdo airplanes.

Micropin Acquires Elcon Industries

LOS ANGELES — Micropin Corporation, a publicly owned company exclusively engaged in the manufacturing and operation of electronic amusement games, has acquired Elcon Industries, a Michigan-based manufacturer of video games. Elcon will be operated as a wholly-owned subsidiary of Micropin and will continue to be headed by its founder, Andre R. Dubell.

Micropin, headquartered in Pasadena, Calif., operates amusement games throughout Los Angeles and Orange counties. Through Elcon, Micropin will market video games nationwide. Elcon's present customers include Leisuretron Corporation, Pizza Time Theaters, Showbiz Pizza Place and other major operators of video games.

"The video game industry continues to be one of the true growth industries of the 1980s," said Micropin president R. Bruce Stewart of the acquisition. "Analysts of the industry have expressed the view that it is still in its infancy. Through the acquisition of Elcon, Micropin has positioned itself to participate to a considerably greater extent in the industry's future growth."

Midway Schools Set

(continued from page 36)

vance Automatic Sales-Honolulu, Hawaii (March 11-12); Advance Automatic Sales-San Francisco, Calif. (March 18-19); Empire Distributing, Inc.-Green Bay and Rhinelander, Wis. (March 22-24); New Way Sales-Toronto, Canada (April 20-21).



SCHOOL IN SESSION — To help familiarize distributor service personnel with the new Seeburg "Video Music Center" phonograph, Stern Electronics, Inc. recently sponsored a series of service seminars at the Hyatt Regency O'Hare in suburban Chicago. More than 40 technicians from various areas of the country attended the classes which thoroughly dealt with all aspects of servicing the new phonograph. The seminars were conducted by members of the Stern/Seeburg engineering team. Students unwound after classes at a cocktail hour hosted by the factory. Pictured in the top row are (l-r): Tony Miller, director of engineering for Stern subsidiary Universal Research Laboratories (URL); Lou Rudolf, director of field service; Tom Campbell, Stern director of marketing; Paul Ziehm, Seeburg technician; Al Woodman, director of engineering, URL; Tony DiStefano, field engineer; Larnell Green, World Wide Distributors; (Chicago); Nick Galiano, Tack Amusements (Metairie, La.); Charles Clark, Mountain Coin (Salt Lake City, Utah); Campbell; and Jervis Robinson of World Wide. Shown in the bottom row are (l-r): Rudolf; Joe Guidry and Galiano, Tack Amusements; Jim Schmied, Mountain Coin (Denver); Steve Lucas, Betson-Pacific (San Francisco); Steve Chandler, Cleveland Coin (Columbus); Woodman; Dick Donlan, Bally Northeast Distributing; Jean Robillard, Laniel Automatic (Canada); Dan Ludwig, Bally Northeast; Jerry Aiello, World Wide Distributors (Michigan); and Jervis Robinson.

THE CHAMP OF DRAW POKER



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POP

- 1 I LOVE ROCK 'N' ROLL
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 THAT GIRL
STEVIE WONDER (Tamla/Motown 1602 TF)
- 3 JUKE BOX HERO
FOREIGNER (Atlantic 4017)
- 4 OPEN ARMS
JOURNEY (Columbia 18-02687)
- 5 TONIGHT I'M YOURS (DON'T HURT ME)
ROD STEWART (Warner Bros. WBS 49886)
- 6 MAKE A MOVE ON ME
OLIVIA NEWTON-JOHN (MCA-52000)
- 7 WE GOT THE BEAT
GO-GO's (I.R.S./A&M IR-9903)
- 8 PRETTY WOMAN
VAN HALEN (Warner Bros. WBS 50003)
- 9 DADDY'S HOME
CLIFF RICHARD (EMI America P-A-8103)
- 10 SHOULD I DO IT
POINTER SISTERS (Planet/Elektra P-47960)
- 11 MIRROR, MIRROR
DIANA ROSS (RCA PB-13021)
- 12 BOBBIE SUE
OAK RIDGE BOYS (MCA-52006)
- 13 SPIRITS IN THE MATERIAL WORLD
THE POLICE (A&M 2390)
- 14 MY GUY
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 15 ANOTHER SLEEPLESS NIGHT
ANNE MURRAY (Capitol P-A-5083)
- 16 FIND ANOTHER FOOL
QUARTERFLASH (Geffen GEF 50006)
- 17 PAC-MAN FEVER
BUCKNER & GARCIA (Columbia 18-02673)
- 18 EDGE OF SEVENTEEN
STEVIE NICKS (Modern/Atlantic MR 7401)
- 19 ON THE WAY TO THE SKY
NEIL DIAMOND (Columbia 18-02712)
- 20 FREEZE FRAME/FLAMETHROWER
THE J. GEILS BAND (EMI America B-8108)
- 21 LOVE IS LIKE A ROCK
DONNIE IRIS (MCA-51223)
- 22 TAKE OFF
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 23 TELL ME TOMORROW — PART 1
SMOKEY ROBINSON (Tamla/Motown 1601 TF)
- 24 DON'T LET HIM KNOW
PRISM (Capitol P-A-5082)
- 25 MEMORY
BARBRA STREISAND (Columbia 18-02717)
- 26 NEVER GIVE UP ON A GOOD THING
GEORGE BENSON (Warner Bros. WBS 50005)
- 27 POP GOES THE MOVIES (PART 1)
MECO (Arista AS 0660)
- 28 MAIN THEME FROM "CHARIOTS OF FIRE"
VANGELIS (Polydor/PolyGram 2189)
- 29 I'LL FALL IN LOVE AGAIN
SAMMY HAGAR (Geffen GEF 49881)
- 30 KEY LARGO
BERTIE HIGGINS (Kat Family WS9 02524)

COUNTRY

- 1 BOBBIE SUE
OAK RIDGE BOYS (MCA-52006)
- 2 MOUNTAIN OF LOVE
CHARLEY PRIDE (RCA PB-13024)
- 3 BIG CITY
MERLE HAGGARD (Epic 14-02686)
- 4 THE CLOWN
CONWAY TWITTY (Elektra E-47302)
- 5 ANOTHER SLEEPLESS NIGHT
ANNE MURRAY (Capitol P-A-5083)
- 6 TENNESSEE ROSE
EMMYLOU HARRIS (Warner Bros. WBS 49892)
- 7 SAME OLE ME
GEORGE JONES (Epic 14-02696)
- 8 ANOTHER HONKY-TONK NIGHT ON BROADWAY
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 9 I LIE
LORETTA LYNN (MCA-51226)
- 10 BE THERE FOR ME BABY
JOHNNY LEE (Full Moon/Asylum E-47301)
- 11 THE VERY BEST IS YOU
CHARLY McLAIN (Epic 14-02601)
- 12 SHE LEFT LOVE ALL OVER ME
RAZZY BAILEY (RCA PB-13007)
- 13 LIES ON YOUR LIPS
CHRISTY LANE (Liberty P-A-1443)
- 14 A COUNTRY BOY CAN SURVIVE
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 15 SINGLE WOMEN
DOLLY PARTON (RCA PB-13057)
- 16 YOU NEVER GAVE UP ON ME
CRYSTAL GAYLE (Columbia 18-02718)
- 17 NEW CUT ROAD
BOBBY BARE (Columbia 18-02690)
- 18 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053)
- 19 CRYING MY HEART OUT OVER YOU
RICKY SCAGGS (Epic 14-02692)
- 20 BUSTED
JOHN CONLEE (MCA-52006)
- 21 'ROUND THE CLOCK LOVIN'
GAIL DAVIES (Warner Bros. WBS 50004)
- 22 IN LIKE WITH EACH OTHER
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 23 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)
GEORGE STRAIT (MCA-51228)
- 24 ALWAYS ON MY MIND
WILLIE NELSON (Columbia 18-02741)
- 25 YOU'RE NOT EASY TO FORGET
DOTTIE WEST (Liberty P-B-1451)
- 26 VICTIM OR FOOL
RODNEY CROWELL (Warner Bros. WBS 50008)
- 27 THROUGH THE YEARS
KENNY ROGERS (Liberty P-A-1444)
- 28 A LITTLE BIT CRAZY
EDDY RAVEN (Elektra E-47413)
- 29 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)
GENE WATSON (MCA-52009)
- 30 IT'LL BE HER
TOMPALL & THE GLASERS (Elektra E-47405)

BLACK CONTEMPORARY

- 1 SHINE ON
GEORGE DUKE (Epic 14-02701)
- 2 IN THE RAW
WHISPERS (Solar/Elektra S-47961)
- 3 GENIUS OF LOVE
TOM TOM CLUB (Sire SRE 49882)
- 4 TONIGHT I'M GONNA LOVE YOU ALL OVER
FOUR TOPS (Casablanca/PolyGram NB2345)
- 5 MAMA USED TO SAY
JUNIOR (Mercury/PolyGram 76132)
- 6 MIRROR MIRROR
DIANA ROSS (RCA PB-13021)
- 7 WORK THAT SUCKER TO DEATH
XAVIER (Liberty P-A-1445)
- 8 MY GUY
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 9 STEPPIN' OUT
KOOL & THE GANG (De-Lite/PolyGram DE 816)
- 10 WANNA BE WITH YOU
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 11 NIGHTS OVER EGYPT
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 12 HONEY, HONEY
MANHATTANS (Columbia 18-02666)
- 13 THAT GIRL
STEVIE WONDER (Tamla/Motown 1602 TF)
- 14 NEVER GIVE UP ON A GOOD THING
GEORGE BENSON (Warner Bros. WBS 50005)
- 15 WHY YOU WANNA TRY ME
COMMODORES (Motown 1604 MF)
- 16 TELL ME TOMORROW — PART 1
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 17 LET'S GO ALL THE WAY
CHOCOLATE MILK (RCA PB-13026)
- 18 APRIL LOVE
L.T.D. (A&M 2395)
- 19 THE GIGOLO
O'BRYAN (Capitol P-A-5067)
- 20 WATCH OUT
BRANDI WELLS (WMCT WS9 02654)
- 21 LET'S WORK
PRINCE (Warner Bros. WBS 50002)
- 22 SPIRIT OF THE DANCER
EVELYN KING (RCA PB-13017)
- 23 WELCOME INTO MY HEART
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 24 RIGHT IN THE MIDDLE
BETTYE LAVETTE (Motown M 1532F)
- 25 BETTER TOGETHER
RUFUS With CHAKA KHAN (MCA 52002)
- 26 A FRIEND OF MINE
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 27 I THINK IT'S GONNA BE ALRIGHT
CARL CARLTON (20th Century-Fox/RCA TC-2602)
- 28 THE ONLY ONE
CHARLES EARLAND (Columbia 18-02710)
- 29 SHOUT ABOUT IT
LAMONT DOZIER (M&M M-502)
- 30 I WANT TO HOLD YOUR HAND
LAKESIDE (Solar/Elektra S-47954)

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